

MUSICAL COURIER

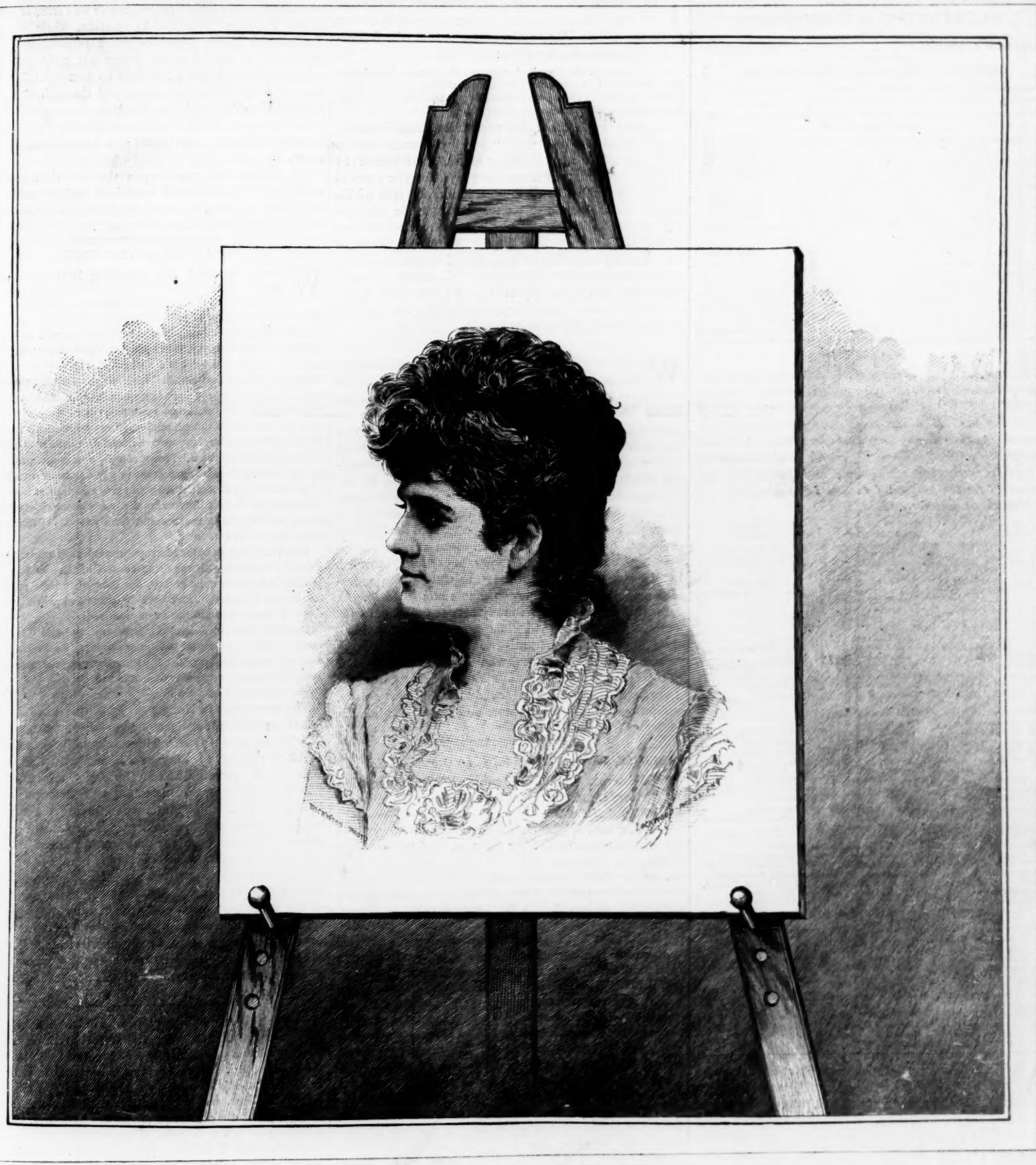
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSICAL TRADES.

VOL. XII.—NO. 12.

NEW YORK, WEDNESDAY, MARCH 24, 1886.

WHOLE NO. 319.



MISS EDITH EDWARDS

THE MUSICAL COURIER.

A WEEKLY PAPER

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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NEW YORK, WEDNESDAY, MARCH 24, 1886.

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During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

| | | |
|---------------------------|-------------------------|-----------------------|
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| Minnie Hauk, | Louise Gave Courtney, | Salvin, |
| Materna, | Richard Wagner, | John T. Raymond, |
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| Annie Louise Cary, | Dr. Damrosch, | Mc Kee Rankin, |
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| Chatterton-Bohrer, | Dengremont, | Rossi, |
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| Lotta, | Arbuckle, | Stuart Robson, |
| Minnie Palmer, | Liberati, | James Lewis, |
| Donald, | Ferranti, | Edwin Booth, |
| Marie Louise Dotti, | Anton Rubinstein, | Max Treuman, |
| Geisinger, | Del Puente | C. A. Cappa, |
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| Frederick Lax | Ovide Musin, | Anna Louise Tanner, |
| Nestore Calvano, | Anton Udvardi, | Filoteo Greco, |
| William Courtney, | Julius Junck. | Wilhelm Junc, |
| Josef Staudigl, | Alcuin Blum, | Fannie Hirsch, |
| Lulu Veling, | Joseph Koegel, | Michael Banner, |
| Florence Clinton-Sutro, | Dr. Jos. Godoy, | Dr. S. N. Penfield, |
| Calixa Lavallee, | Carlyle Peterslea, | F. W. Riesberg, |
| Clarence Eddy, | Carl Retter, | Emmons Hamlin, |
| Franz Abt, | George Gemunder, | Otto Sutro, |
| Fannie Bloomfield, | Emil Liebling, | Carl Faletti, |
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| J. O. Von Prochazka, | W. Edward Heimendahl. | Carl Millock, |
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| Lili Lehmann, | W. Waugh Lauder, | Edgar H. Sherwood, |
| William Candidus, | Clara Schumann. | Ponchielli, |
| Franz Rummel, | Joachim. | |

ANGELO Neumann has withdrawn Saint-Saëns's opera "Henry VIII." from the repertoire of the National Theatre at Prague, where the work was shortly to be produced for the first time. Rehearsals had been going on for quite a length of time, and the last ones had been conducted by the composer in person. No reason has been given to the public for the sudden action on the part of the manager, but it is believed that the recent

Berlin developments and the tone of the advance notices in the Prague press have induced Neumann to forfeit money and trouble expended on the work rather than to incur the hostility of the public and press by producing it.

ONE of the most interesting weekly papers published in this country is the San Francisco *Argonaut*, and because it is one of the best it is a pity that its editor permitted the talented New York correspondent—Blakely Hall—to "write himself down an ass" whenever he contributed his opinions on the German operas that were performed at our Metropolitan Opera House during the season just closed. It is constantly demonstrated that it is dangerous for an otherwise intelligent journalist to criticise music or musical performances—especially those of a high order—if he is ignorant of the rudiments of the art, and if anyone has given prima-facie evidence of his ignorance of classical music, it has been Mr. Blakely Hall, in the San Francisco *Argonaut*.

month with even enhanced success. To Mr. Lavallee's untiring energy is due the fact that orchestral concerts of American compositions have become, and are to be, culminating features of the annual sessions of the Music Teachers' National Association.

In view of all these facts, then, to Mr. Lavallee (a foreigner, too, be it said to the shame of some of our native artists) belongs the honor of inaugurating the present movement in behalf of American composers and their works. The history of American art will accord to him the distinction, and it also is the province of contemporary journalism so to do.

WILSON G. SMITH.

There is not a musician of standing in this country who can fail to recognize the remarkable zeal manifested by Calixa Lavallee in the interests of American compositions and composers, the extent of which may be understood when we state that Mr. Lavallee has worked in that direction, sacrificing time, money and future prospects, without any other expectation of reward than the self-consciousness that he was performing a lofty duty. His opportunities, as compared to those enjoyed by Mr. Van der Stucken, were necessarily limited, as his recitals were held chiefly before the members and friends of the Music Teachers' National Association, while Mr. Van der Stucken, also in a spirit of entire unselfishness, took advantage of the occasions which not only presented themselves, but which he created, to demonstrate to the musical world of the metropolis and through the press the great strides made by American composers, and in many instances he disclosed to us unknown works that never would have been heard but for his indefatigable labor.

Let us, therefore, agree upon the fact that to these two gifted musicians and ambitious artists music and musicians in America are indebted to an extent which will soon be substantially recognized.

WAGNER ROYALTIES.

WE have received the following letter at this office:

DETROIT, Mich, 691 Cass-ave., March 12, 1886.

Editors *Musical Courier*:

Allow me a few words of correction in regard to a paragraph in your No. 317, in which you state that "the stockholders of the Metropolitan Opera House pay no author's royalty to Wagner's heirs." While a great admirer of Wagner's works, I, for my part, am quite certain that, excepting "Lohengrin," the orchestral score to no other work of Richard Wagner can be obtained, either from Adolph Fürstner, of Berlin, or Schott, of Mayence, without a written contract that said score is not to be used for a complete or stage production of the work, unless by agreement to pay a certain royalty, &c.

It is very possible that such an agreement is not binding in America, but there still remains the honor of the director, who, being an honorable man, would hardly lend his talent to so dishonorable an act.

That the directors of the Metropolitan Opera House must have signed a contract with the firms controlling the publication of Wagner's works is quite certain, for those that have purchased the scores for their library have been obliged to do it, and I doubt if discrimination has been practised.

I do not wish to defend the director of the M. O. H., but rather correct the idea that Wagner's operas' orchestral scores can be bought and produced without paying the royalty that every respectable composer is entitled to.

Yours very respectfully,

J. DE ZIELINSKI.

The paragraph in No. 317 of THE MUSICAL COURIER needs no correction, inasmuch as the stockholders of the Metropolitan Opera House actually do not pay author's royalty to Wagner's heirs. Mr. Edmund C. Stanton, the director of the German Opera Company, tells THE MUSICAL COURIER that no restrictions of any kind were placed upon him when buying Wagner's orchestral scores, and that, in accordance with the present state of legislation on the important subject of international copyright, he is not legally bound in any way, shape or manner to pay royalty. Mr. Stanton, however, did not deny to our representative the moral obligation of the stockholders to pay "the royalty that every respectable composer is entitled to," and in consequence of a gentle suggestion he promised to see Richard Wagner's widow at Bayreuth this coming summer and to make such arrangements with her or her legal adviser as are compatible with ethics and equity.

The fourth and last chamber-music soirée of the "Standard Quartet Club" was given at Steck Hall on Saturday evening, and was well attended. The program consisted of but two numbers, viz., Schumann's pianoforte quartet in E flat, op. 47, and Schubert's string quintet in C major, op. 163. Mr. Fred. von Inten was the pianist and his playing of the principal part in the Schumann quartet was musicianly, clear and technically as well as in point of conception very satisfactory. The performance of the string quintet, with Mr. C. Hemmann as second 'cellist, could not please a critical listener, as it was played in a scratchy manner, and without the ensemble that alone can give a just idea of the composer's intentions.

The Vocalist's Notation.

BY THEODORE F. SEWARD.

WHEN a conductor stands before an orchestra he has at his command musicians who can read their notes at a glance. When he undertakes to drill a chorus he is hampered by the fact that a large proportion of the singers are lacking in an intelligent conception of the musical signs from which they read.

Why this difference?

It arises from a vital distinction between all musical instruments and the human voice. The musical instrument is an interpreter of the notes. A pianist has only to touch a certain key to produce a certain tone. The violinist knows where to press his strings to produce all the tones at will. But the mental action of the singer is entirely different. He must form a distinct conception of each tone, and bring it forth, so to speak, from the depths of his own consciousness. His consciousness therefore needs to be appealed to in a different way from that of the instrumentalist.

A logical and inevitable inference from these facts (which, it must be remembered, are facts and not theories) is that there must be a vocalist, or, at least, a chorus singer's notation, to correspond with the different action of the singer's mind.

Take any page of an oratorio chorus and in it we will find a number of chromatic signs. Do all those signs represent chromatic tones? Every musician knows that they do not. A large proportion of them merely indicate change of key, and are as purely diatonic as the first strains of the "Hallelujah Chorus." Who can tell the difference between such chromatic signs and those which really represent chromatic tones? The trained musician, of course.

But chorus singers are not, and ought not to be, limited to trained musicians. What shall be done? Shall they go on blundering and wearing out the nerves of all who strive to drill them into something like correct intonation? Or shall a notation be employed that appeals to their intelligence by showing them the key relation of every tone they are called upon to sing?

The musical profession are beginning to realize that the latter is the true course, and, what is no less important, that the tonic sol fa notation supplies perfectly the singer's need. A tonic sol fa society in London has recently produced Mackenzie's "Rose of Sharon" after only six weeks' rehearsal, and received credit from the leading musical journals for having given the only good rendering of that most difficult work. This single fact is conclusive and removes all necessity for presenting further arguments in favor of a vocalist's notation.

During a protracted visit in England, I saw (contrary to all my preconceived ideas) that the question was decided by the incontestable verdict of experience. I therefore resolved to do all in my power to transfer the benefits of that great educational movement to this side of the Atlantic, and have devoted myself exclusively to the work for five years. Whether I would have had courage to undertake the task if I had realized what a modern writer calls "the infinite capacity of the human mind to resist the introduction of new ideas," is a question. But the burden of the strife is over. Some of our best musicians have at last carefully and conscientiously investigated the tonic sol fa system, and the unanimity of their opinions shows conclusively what the others will think when they have given the subject the same attention. Dr. William Mason and Reinhold L. Herman, of New York; A. A. Stanley, of Providence; C. B. Cady and F. H. Pease, of Michigan; W. S. B. Mathews, H. Clarence Eddy and Mrs. Sara Hershey Eddy, of Chicago, are among those who now heartily indorse the tonic sol fa system.

It is a most extraordinary fact that while this new method is so perfectly adapted to school and elementary work that it seems likely to supplant all others, it also wins the favor of the highest class of musicians. This is because the author of the system struck a deep philosophical principle, laid his foundations upon a broad basis, and, having a genius for organization and method, was able to build up an educational structure that is without a flaw from base to capstone. Beginning with the tonic chord he proceeds through the natural order of the dominant and sub-dominant chords to develop the full scale, then the chromatic scale, their modulations, from the simplest to the most remote, treats in its proper place the minor scale, harmony, musical form, the higher laws of acoustics—in a word, does not cease till the whole tone-world is laid out in order. All this is done by the application of simple principles, which any mind can grasp, and follow on, step by step, till the whole theory of music is mastered. Such was the life-work of John Curwen.

Colonel Mapleson at Waterloo.

(Interview with the Impresario, in Chicago News.)

"WHEN her Majesty heard that I was about to embark in grand Italian opera," says Colonel Mapleson, "she dissolved in a flood of tears. Although she did not deign to explain this emotional ebullition, it was apparent to me that she poignantly deplored my withdrawal from her military service."

"And, pray, what is your regiment, Colonel?"

"The 'sty-hundred and 'ty-fifth cavalry,'" answered Colonel Mapleson. "You may have read a poem my friend Tennyson wrote about a charge we made at Waterloo. Our ensemble was six hundred strong, and we were called the Light Brigade, because most of us were blondes."

"Yes," continued Colonel Mapleson, "we did effective work at Waterloo. I did a great deal of solo business at the beginning

of the engagement, but along toward the finale I concluded to bring my chorus to bear on the enemy. We began with a moderate tempo and worked in capital unison till the scherzo movement was reached. At this juncture forty cannon to our right belched forth their profound basso tones, and from that moment until the concluding passage the instrumentation was inordinate. Napoleon saw me coming. 'Mon Dieu!' he cried. 'Who is that avenging Nemesis coursing this way on a fire-breathing charger? Can it be Blücher?' 'No,' said his aide, the Viscount Beaumain de la Baulx, 'that is Colonel J. H. Mapleson, proprietor of Her Majesty's Grand Opera Company.' Then the ill-starred monarch waxed pale. 'Parbleu!' he cried; 'I have waded through Egyptian sands and Russian snows, I have scaled the Alps and swashed around in the Danube, but my hour has come at last! I see the accumulated glory of years crumbling before the breath of this desolating impreso!' But let us not waste time, mon cher. Meet me to-morrow morning at 6:30 in the base ball park near the Tuilleries!" and with these words the routed warrior clapped spurs to his horse and galloped off *vivace et allegro*.

"Oh, yes," said Colonel Mapleson, complacently, "if I had time I could tell you a volume about my experiences. I mention this episode with Napoleon Bonaparte merely as a casual incident in an active and long career. He is by no means the only man I have beaten."

The Schwab-Nevada Suit.

Parturient montes, nascitur ridiculus mus.

THE outcome of the great Schwab-Nevada suit is a letter written by the critic and published in last Monday's *Times*. Mlle. Nevada's accusation, it will be remembered, was originally reported in the *Commercial Advertiser*, of May 10, 1885, and read as follows:

I am delighted with my success, and it is so nice to receive praise from my own countrymen. One leading New York morning journal, though, I shall not forgive. Its musical critic came to me before I sang and said that for a certain sum of money he would not criticize me harshly. Of course, I had nothing to do with him, and ever since his paper has cast slurs upon my singing.

Miss Nevada's pretty face, the reporter added, became full of indignation as she referred to this grave piece of injustice. She was specific in her statements, and mentioned the name of the critic, who is well known in New York and represents, as she says, one of the leading morning newspapers. She said that she had never yet paid for newspaper criticism and never intended to, and regretted that she should have had this experience and treatment during her first year in public.

Upon this THE MUSICAL COURIER made the following remarks:

Upon further looking into this matter we are enabled to tell our readers that the critic referred to above by Mlle. Nevada was, of course, neither Mr. Krebbiel, of the *Tribune*, nor Mr. Kobbe, of the *Sun*, nor was it the musical nobody of the *Herald*, nor yet Mr. Wheeler, of the *World*. Who, then, was it? Probably nobody else than the same man against whom charges have also been made by Mme. Materna. As the *Commercial Advertiser* says that Mlle. Nevada was specific in her charges, it ought, in justice to the above-mentioned gentlemen, to have given the full name of the person and the name of the leading morning newspaper referred to.

These remarks of ours the *Commercial Advertiser* reprinted on May 28 under the heading of "An Expert's Surmise," and added to them:

The charge was made distinctly by Miss Nevada, and we merely reported her words; and it is for her to make any further disclosures that may be needed.

The *World* of May 29 referred to the article of THE MUSICAL COURIER in this manner:

It will be remembered that when that sweet song-bird, Mlle. Nevada, sailed for Europe, she fired from the deck of her ship a farewell Parthian arrow, feathered from one of her own wings, at the critic of one of the morning journals, who cast slurs on her singing because, she said, she would not pay him "a certain sum of money." Since her departure an echo of the songbird, THE MUSICAL COURIER, has farther looked into the matter and is enabled to inform its readers that the critic referred to above by Mlle. Nevada was, of course, neither Mr. Krebbiel, of the *Tribune*; nor Mr. Kobbe, of the *Sun*; nor was it the musical nobody of the *Herald*; nor yet Mr. Wheeler, of the *World*; and then asks "Who was it?" The COURIER's discovery of who it was not leaves the only inference that the offender was the musical critic of the *Times*, and THE COURIER gets closer to the solution by asserting that it is "the same man against whom charges have also been made by Mme. Materna." And this, as the vernacular phrases it, is "getting the thing down pretty fine."

The *World* of June 3 then supplements the preceding matter with a cable despatch from London, in which Mlle. Nevada is being interviewed on the subject, and which reads as follows:

LONDON, June 2.—The attention of Mlle. Emma Nevada, who came over by the Servia last week and is now in London, was to-day called to a report of a conversation with her published in New York on the day of her departure from that city. In this she is reported to have said concerning some "leading New York morning journal" that its musical critic came to her and said that "for a certain sum of money he would not criticize me harshly. Of course I had nothing to do with him, and ever since his paper has cast slurs upon my singing."

Mlle. Nevada read the report of the interview through and said: "I have never made indiscriminate charges against the critics and certainly never said that I had been blackmailed. I have nothing but gratitude for the courtesy of the press in general, and especially for the press of New York—only excepting the New York *Times*, which was extremely unfair."

Touching the specific charge as to one critic in the reported interview Mlle. Nevada would only say: "I know Mr. Frederick Schwab. He said to a friend of mine shortly after my arrival in New York, and before I first sang in the Academy, that 'his duty was simply to report facts. If anything further was required'—meaning, of course, if I wanted particularly favorable notices—he would do it as cheaply as possible."

"I made no response of any kind to this overture, and, as all the *Times*'s notices of me thereafter were unkind, and as I was informed that Mr. Schwab was the musical critic of the *Times*, I naturally concluded that he wanted money from me in return for favorable notices, and that, failing to get money, he wrote only unfavorable notices of my performances."

Up to this time Frederick A. Schwab, gentleman, had kept entirely quiet on the subject, but the above cablegram roused his ire, and he wrote a letter to the editor of the *World*, printed in

that journal on June 4, which winds up with the following strong paragraph:

Mlle. Nevada prudently said nothing of all this until the morning of her departure for Europe, and when the first interview was in print she was miles away from New York. She shall lose nothing by the delay. I have this day cabled to friends in London and Paris to notify me immediately as to any grounds for action that Mlle. Nevada's speech may supply in Europe, whether I shall proceed as soon as occasion arises. And whether Mlle. Nevada visits the United States next season or in ten years hence, civil and criminal suit will be brought against her for malicious libel on the day she lands on American soil. Your obedient servant, FREDERICK A. SCHWAB, NEW YORK, June 3.

Now, the outcome of all this "civil and criminal suit" is the following letter of Schwab's:

To the Editor of The New York Times:

On May 16, 1885, the *Commercial Advertiser* published a report of an interview with Mlle. Emma Nevada—who sailed for Europe two hours before the newspaper came from the press—in which Mlle. Nevada was represented to have said that the critic of a well-known journal waited upon her previous to her débüt and asked her for money. This being refused, the critic later on "cast slurs" upon her singing. Although no name was mentioned in the published interview, several weekly sheets thought fit to couple mine with Mlle. Nevada's declarations. I should not have heeded their aspersions had they not been followed by a cable despatch in the *New York World* of June 3, rehearsing another interview with Mlle. Nevada, who was in London. Mlle. Nevada was represented to have spoken thus: "I know Mr. Frederick Schwab. He said to a friend of mine shortly after my arrival in New York, and before I sang at the Academy, that his 'duty was simply to report facts. If anything further was required,' meaning, of course, if I wanted particularly favorable notices, 'he would do it as cheaply as possible.' I made no response of any kind to this overture," continued Mlle. Nevada, "and as all the *Times*'s notices of me thereafter were unkind, and as I was informed that Mr. Schwab was the musical critic of the *Times*, I naturally concluded that he wanted money from me in return for favorable notices, and that, failing to get money, he wrote only unfavorable notices of my performances." A charge of this nature could not pass unnoticed. I promptly wrote a letter, in which I declared that I had never met Mlle. Nevada, or held communication with her or her agents, and promised that whenever she revisited the United States she should retract her statement or establish its truth in a court of law.

Mme. Nevada-Palmer returned to this city in October last, and twenty-four hours after landing, Messrs. Howe & Hummel, my attorneys, addressed to her a most courteous letter, requesting her to recall or explain the words attributed to her. Through her attorney Mme. Nevada declined to comply with this invitation, thus compelling me to bring a suit for damages in the civil court, where the case might speedily be reached. The complaint was served on the defendant on October 25, since which date she has repeatedly sought and obtained extensions of time in which to prepare her answer.

Mme. Nevada has at length met the demand made upon her. The five clauses of my complaint may be summarized as follows: No. 1 refers to my professional occupation; No. 2 to that of Mme. Nevada; No. 3 to my personal reputation; Nos. 4 and 5 to the *World's* despatch and to the conclusions deduced therefrom. In answer to this complaint Mme. Nevada comes into court and swears that she has not made the charges attributed to her. Her statement on oath, stripped of its preface of legal verbiage, runs thus: 1. She admits the allegation contained in clause 1 of the complaint (concerning Mme. Nevada's professional occupation); 2. She denies any knowledge or information sufficient to form a belief as to the allegation contained in clauses 2 and 3 of the complaint (concerning my professional and personal reputation); 3. (This being in absolute denial of the authorship of the charges already mentioned) she denies the allegations contained in clauses 4 and 5 of the complaint.

Mme. Nevada having made oath to this declaration and I not having brought suit for the purpose of securing money damages, I have instructed my attorneys to discontinue further proceedings. I now leave to the journals that have made room for Mme. Nevada's attacks the task—if they think it worth undertaking—of ascertaining and proclaiming in what proportion the reproach of misapprehension or misrepresentation should attach to the parties concerned in the published interviews. FREDERICK A. SCHWAB, NEW YORK, Sunday, March 21, 1886.

No comment on the above proceedings is necessary on our part and we leave it to the discretion of our readers to arrive at their own conclusions concerning the controversy.

FOREIGN NOTES.

... Massenet's "Herodiade" is shortly to be given at Lisbon, when the composer will conduct in person.

... On the 25th of May Liszt intends to be present at a production of his Graner Mass, which will be given at the St. Eustache Church, London, on that day.

... The Hamburg impresario, Herr Pollini, lately produced Alphonse Daudet's "Arlésienne," with George Bizet's music (overture, entr'actes intermezzos and choruses). This was the first appearance of the work in Germany.

... As the possible successors to Ponchielli as teacher of composition at the Milan Conservatory of Music are mentioned the famous double-bass player Bottesini, who is also a composer of an opera named "Marion Delorme," and Carlos Gomes, the author of "Il Guarany."

... Mme. Marcella Sembrich has been heard in concerts in Berlin recently with outspoken success. She has just entered into an operatic engagement at Kroll's theatre of that city, where she is to appear in "Puritani," "Lucia," "Traviata," "Sonambula" and "Barbiere."

... Mons. Schürmann, the impresario, undaunted by the opposition, intends to bring out "Lohengrin" at the Eden Theatre, Paris, by the middle of May, and to repeat the performance twelve times within one month. The chorus and orchestra will be selected in Paris, but the solo artists will be Austrians who will sing in German.

... Mme. Adelina Patti will be a princess after her marriage with M. Nicolini, according to the Paris *Gaulois*, which declares it has its information from the most authoritative source. Nicolini is to be created a prince by a foreign chancery. This honor has been obtained by the diva herself, who, being a matroness by her first marriage, wishes to become a princess on the occasion of her second.

PERSONALS.

MR. GLEASON'S ESSAY.—Our esteemed contributor, Mr. Frederic Grant Gleason, of Chicago, has an article in last week's number of the *Current*, of that city, on the subject "The Pianoforte and String Quartet." From the interesting and well-written essay we quote the following important paragraph:

The young musician, who began his musical education under the auspices of the quartet, learned of necessity to think music, in many parts, whose union produced the art-work—while he whose early impressions were derived from the piano, and to whom that instrument has furnished the standards of thought, finds it very difficult to acquire the art of melodic construction as applied to several voices at one and the same time. No one who has not experienced them can fully understand the difficulties which must be surmounted in the latter case. Yet without a mastery of the polyphonic style, even the modern composer is incapable of the best work in his art. Only when the melodic treatment of several voices at once has become easy, can he hope to create works of lasting worth in the higher orders of musical composition. In these, polyphonic work is a necessity, and the youth who has early learned to think in this form has a manifest advantage over one who has acquired the ability later. Therefore, let the young student of music (while not discarding the pianoforte, upon which may be fairly represented sketches at least of great orchestral and choral works) seek, if possible, to gain some acquaintance with the quartet writings of Haydn, Mozart, and later of Beethoven.

THE WORLD'S IRISH CRITIC.—There is no doubt in our mind that the new musical critic of the *World* is an Irishman, such at least was our impression while reading the following from our contemporary's criticism on "The Flying Dutchman":

Mr. Ludwig proves to be an artist of unquestioned ability. The role is evidently one which he sings with his heart. He understood the poetry of the words he was singing, and gave it expression in song that was wonderful as it is rare. Every word has a significance, issuing from his lips. In this he is a true singer of the Wagner operas. Those musicians who do not yet understand that Wagner was poet as well as musician should go and listen to him.

Had Wagner ever seen him he would have said: "Where didst thou get thy deep appreciation of my work? Where the spirit of the legendary poem that I wrote?" "Perhaps in my Irish nature," the singer might have replied, and the Seer of Bayreuth would have replied: "Ah! that is so. Did not my own great legends come from Erin? Does not the swan swim in the lochs and rivers of Ireland? Was not the sacred vessel of the Druids the origin of the chalice of the Holy Grail? Did not King Arthur live among the Celts? Was not Isolde a fair Irish princess? Yes. Erin was the home of many of the myths that came to Germany, via Brittany, to our good old Minnesingers! I will at least have one Irishman in my Walhalla. Come!"

MR. DAMROSCHE'S TRIP.—Walter Damrosch will be sent on a short study trip to Europe this summer. May he learn much, for he needs it very badly. We believe, however, that he is too self-sufficient to accept teaching from anybody, for he had the finest chance last winter, but did not avail himself of it.

THE METROPOLITAN TENORS.—The intentions of the management of the Metropolitan Opera House with regard to the securing of a tenor for next season show a preference for either Winkelmann or Gudehus, and it is more than likely that one of these two will be engaged by Mr. Stanton. Herr Winkelmann is favorably remembered here from the Thomas Wagner festivals, and Gudehus has as fine a reputation in Germany as has Winkelmann. Goetze, from Cologne, we do not believe can be secured, except possibly for a short season as "guest" in the latter part of next spring.

MR. THOMAS'S HABITS.—Theodore Thomas, probably on account of nervousness consequent upon overwork, has of late fallen so much into the habit of striking his desk with his bâton or stamping out the beat with his feet, whenever rhythmic indecision is prevalent among his performers, that it is becoming fearfully annoying to the audience. How the orchestra members or singers in the chorus, nay even the solo singers, like it when their conductor swears at them and otherwise makes them look incompetent in the eyes of the public we do not know, but we should imagine that it cannot be the most pleasant feeling to them.

FLECHTER IN NEW YORK.—Victor S. Flechter, the collector of old violins and violoncellos, is in New York at present with some of his remarkable and rare specimens of instruments. He will remain here for some time, and can be found for the present at the Union Square Hotel.

MISS EDITH EDWARDS.—The picture on the front page of to-day's issue of THE MUSICAL COURIER is that of Miss Edith Edwards, the soprano and solo vocalist of the Mendelssohn Quintet Club this season. The lady is an American by birth, hailing from Lewiston, Me., and received her instructions in this city from Mme. Cappiani, the vocal teacher.

MARIE HEILBRON, PRIMA DONNA.—A London despatch announces the death, at Nice, of Mme. Marie Heilbron, also known in Europe as Viscountess de la Panouse. Mme. Heilbron was born in Brussels, of Jewish parentage, about thirty-seven years ago. Her earliest efforts as a songstress were made in the performance of operetta; later on success stimulated her to study for the Italian stage, and after some brief experiences in France and Italy she signed an engagement with Max and Maurice Strakosch for an American tour. Her début in this country was effected at the Academy of Music in this city on September 28, 1874, "La Traviata" being the opera. Mlle. Heilbron, who was comely and sympathetic in appearance and possessed of a voice of pleasant quality and considerable skill as a songstress and actress, was received with favor, and her subsequent performances during the progress of a season in which even Mme. Albani failed to attract large audiences had critical and popular commendation. After returning to Europe in the following spring, Mlle. Heilbron figured as prima donna in sundry operatic enterprises, some of which were carried on in Paris, while others were organized for the entertainment of provincial dilettanti. She accomplished nothing that caused inordinate ex-

citement, however, until she abandoned the stage to marry Viscount de la Panouse, a very wealthy Frenchman, whose love for the prima donna was so ardent that he insisted upon claiming the paternity of a son born to her some years before she met the viscount. The nobleman's family objected to this proceeding, and the interference of the courts prevented M. de la Panouse from fulfilling his intentions. A year or two afterward the Viscount lost heavily in speculation on the Paris Exchange, and made over the remnants of his fortune to his wife, who managed to keep them out of the hands of his creditors. A recollection of this fact explains the statement embodied in the despatch, to the effect that the Viscountess de la Panouse leaves a fortune of £120,000. Late French papers report that disagreements between the songstress and the Viscount led to their separation. The funeral of the dead songstress will take place in Paris tomorrow.

HOME NEWS.

—The Mendelssohn Quintet Club, of Boston, is giving largely-attended concerts in the populous cities of Missouri and Kansas.

—Mr. Alexander S. Gibson will give organ recitals at the First Congregational Church, Norwalk, Conn., on April 19 and May 17.

—Mr. Mark Smith will leave the McCaul Opera Company at the conclusion of the present season, and has been engaged by the Aronsons for the Casino.

—The new opera by the Chevalier de Kontski that is to be given for the Polish exiles will be produced at the Academy of Music May 8. The chorus and ballet have been engaged and are now being rehearsed.

—Herr Heinrich Conried, the stage director of the Casino, will retire from that position in May, when his present engagement expires, and proposes to take a company to make a tour with Strauss's opera, "The Gypsy Baron."

—A woman in Lansingburg has eloped with a cornet-player who boarded with her and her husband. It is strongly suspected that the husband secretly aided and abetted the runaways in order to get rid of the cornet-player. Some men have no music in their souls, and are opposed to murder—even when it is justifiable.—*Norristown Herald*.

—St. Andrews University, Scotland, has conferred upon Alexander Campbell Mackenzie, the well-known composer, the title of Doctor of Music. After Mr. Mackenzie gets through doctoring the music in his own land it is hoped he may be induced to include this country in his practice. Some of the music heard here is mighty sick, and needs doctoring badly.—*Norristown Herald*.

—E. M. Bowman, the president of the American College of Musicians, on the occasion of his successful opening of a new organ at Kansas City, met there quite a number of the principal musicians of the town and laid before them in a half-hour's talk the aims and plans of the American College of Musicians. Various teachers made short speeches and most warmly endorsed the movement.

—The favorite pianist, Mr. Rafael Joseffy, will be heard in recitals as follows: April 14, Orange, N. J.; 16th, Albany, N. Y.; 17th, Rochester; 19th, Auburn; 20th, Utica; 21st, Syracuse; 22d, Elmira; 23d, Ithaca; 26th, Troy; 27th, Buffalo; 28th, Fort Wayne, Ind.; 29th, Ann Arbor, Mich., and 30th, Oberlin, Ohio. Mr. Joseffy will also be the solo pianist at the Milwaukee Festival.

—From Boston comes the report of a movement among the leading citizens of that city for the erection of a large opera-house that shall permit of an extended annual season of opera. It is the intention to make arrangements with the principal opera companies of the country for a season of each. For instance: An autumn season of the American opera, a midwinter season by Colonel Mapleson and a spring season by the German company, making in all four or five months of opera. It is said that a site has been selected.

—The Thackeray and musical festival to be given at Boston on April 27 and 29 at Mechanics' Hall and Music Hall respectively, in the interests of the Beneficent Society, is a colossal undertaking in the hands of officers and committees fully equal to meet the large requirements of the work. Mrs. Micah Dyer, Jr., is chairman of the general committee. The music evening is under the direction of Mr. Louis C. Elson, and will be altogether unique in its character. It is designed to represent the "Music of the Centuries," beginning with Chinese music of nearly 4,000 years ago, and giving that of successive prominent periods down to the present time. This will all be represented in tableaux vivants, with historical accuracy in every respect, costumes, music, manners, instruments, producing a most remarkable effect. Seats are already being secured. At the last meeting Mrs. Micah Dyer, Jr., chairman of committees on tickets, reported 1,375 already secured. The regular sale of tickets will begin to-morrow.

—Mr. Kobbe delivered on Thursday evening the first of three Wagner lectures, in the lecture-hall of Mrs. Reed's school, No. 8 East Fifty-third street. The *Evening Post*, referring to the lecture, said: "The audience included a number of musicians, among them Herr Seidl, who seemed deeply interested. Mr. Kobbe's lecture gave an admirable idea of the origin and development of the opera, its degradation through the caterings of Italian composers to the vanity of the singers, and the

methods which Wagner employed artistically to unite opera and drama. It was a thorough exposition of the music-drama and the lecturer, through his earnestness, impressed the hearer with the artistic truth of Wagner's theories. No one who heard Mr. Kobbe last night can fail to derive new enjoyment from performances of Wagner's music-dramas." The *Herald*, referring to the same event, remarked: "In a terse and graphic manner, Mr. Kobbe traced the development of opera, beginning with Monteverde and Peri and terminating with the subject of his lecture. The matter and the manner of the discourse were felicitous. Mr. Kobbe's devotion to his subject, his keen perception and his accurate knowledge, render him eminently fitted to speak of a matter about which little is known. The historical portion was received with much interest, while the humorous *persiflages* on 'Traviata' and 'Trovatore' were received with laughter and applause." In his second lecture to-morrow evening, Mr. Kobbe will take up "Die Walküre," and show by illustrations on the piano how Wagner applied his system of leading motives. Tickets for the lecture will be on sale at the door.

Brooklyn Philharmonic.

THE sixth public rehearsal and concert of the Brooklyn Philharmonic Society occurred at the Academy of Music, across the river, on last Friday afternoon and evening, and both were, as usual, largely attended. They were chiefly remarkable on account of the production of two novelties, which formed the program. The first of these was Antonin Dvorak's dramatic cantata, "The Spectre's Bride," for solo, chorus and orchestra, op. 69. This work, which was composed for last year's Birmingham Festival, has been given on this side of the Atlantic for the first time at Providence, R. I., a few weeks ago, and last week's Brooklyn performance was the first one in this vicinity. The work, which treats the same subject which Bürgel's celebrated poem "Lenore" made immortal, viz., a dead man's rising from his grave to seek the girl he loved in life, has repeatedly furnished inspiration to composers. The most important of the musical works based on the legend is undoubtedly Raff's "Lenore" symphony, and next ranks Dvorak's work under notice.

The arrangement of the narrative being sung by a solo bass and chorus is new and original. The lover is written for tenor solo, and the girl for mezzo-soprano. The music is in parts among the prettiest that has been written by modern composers. But this very prettiness is also the most serious fault we have to find with the work. The subject is so weird and the words are so thrilling that they should have been set to considerably more dramatic music than can be found in Dvorak's cantata, and even the orchestration, of which the composer is a most skilful master, does not evince that descriptiveness and characteristic coloring that might have been expected from the writer of the D minor symphony and the "Scherzo Capriccioso." The work was well performed, as far as the orchestra under Theodore Thomas was concerned, but the Brooklyn Philharmonic chorus hardly covered themselves with glory on this occasion. They were weak in volume and uncertain in attack. Of the soloists, Mr. Ludwig sang the bass solos with poetic conception, but with hardly enough voice. Mme. Hastreiter was satisfactory in the interpretation of the soprano part, but Mr. Whitney Mockridge was hardly up to the mark in the rendering of the tenor solos.

The second novelty was Raff's C major concerto in four movements, descriptive of morning, noon, night and daybreak, for piano solo, chorus and orchestra. The work, which bears the number 209 of Raff's creations, is, like most of his compositions, very well written, and is in parts quite effective, although it lacks spontaneity and originality of invention. A considerable striving after the Beethoven style rather detracts from than adds to the charm of the work, for the effort is noticeable, while the result is not attained. The piano part is very difficult and not of soloistic effect, as the instrument is mostly treated in the obligato style. Herr Franz Rummel, however, rendered it so brilliantly and powerfully that his efforts did not fail to be noticed by the public, and he was warmly applauded.

The Thomas Pops.

THE twentieth concert of the successful series of Thomas Popular Concerts, which is rapidly drawing to a close, took place before one of the most numerous audiences that the Academy of Music has held on these occasions during the entire winter. The cause of this is probably to be found in the fact that Mr. Rafael Joseffy was the soloist on Tuesday, the 16th inst., for the last time at these concerts; that, furthermore, he played a work by Liszt for the first time, and lastly, that he appeared in conjunction with Mr. Samuel S. Sanford, of Bridgeport, Conn., the most talented and accomplished amateur pianist in the United States. With this gentleman Mr. Joseffy performed Mozart's lovely concerto in E flat for two pianos (with the Moscheles cadenzas), a work which was heard here for the first time some fifteen years ago, when it was brought out by Messrs. William Mason and S. B. Mills, who played it at Irving Hall. The work has since but seldom been rendered in our concert-rooms, as it needs for a good performance two technically very clean-cut and very thoroughly endowed pianists, who, with this technical finish, must combine nice musical conception, delicate touch and polished delivery. All these qualities are to be found both in Mr. Joseffy and in Mr. Sanford, and on account of this it is very much to be regretted that the latter gentleman is not heard more frequently in concerts in this city. Both artists were deservedly applauded by the audience.

The concerto pathétique in E minor, by Liszt, which Mr. Joseffy

performed for the first time on this occasion, is by no means a new work. It was originally written for two pianos, and was in this form published by Breitkopf & Härtel, of Leipzig. Liszt then arranged it also for concert performance on one pianoforte, in which shape it was only recently played here in public by Mr. Emanuel Moor. The novelty about the work, which in its present state is still in manuscript, is the arrangement with orchestral accompaniment, the latter written by Reuss, of Carlruhe, one of Liszt's pupils, and revised by the master himself. Despite this latter circumstance the work is not very effectively, but rather thickly, scored, and the orchestration should be considerably thinned out before the work is given to the public. In ideas the concerto is not quite equal to Liszt's A major concerto, and in pianistic effect not quite up to the same master's E flat concerto, yet it is an interesting work, and the public have every reason to feel thankful to Mr. Joseffy for having made them acquainted with the work.

The Thomas orchestra apparently was not quite up to the handle in the accompaniment to this work, and Mr. Thomas himself did not appear to be over-familiar with the score. A much better rendering was given, of course, of the purely orchestral numbers, which consisted of Beethoven's pastoral symphony, Weber's "Freischütz" overture, three movements from Fuchs's pretty serenade in D for string orchestra, and Liszt's dashing twelfth Hungarian rhapsody.

The matinee on Thursday, which was likewise well attended, brought an entirely orchestral "request" program which contained nothing new, but which was played with so much virtuosity that the public insisted on twice hearing two of the most favorite numbers. These were the Händel largo and the Boccherini minuet. The program in full read as follows:

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| March, "Athalia" | Mendelssohn |
| Overture, "Rosamunde" | Schubert |
| Andante, "Surprise Symphony" | Haydn |
| Invitation to Dance | Weber-Berlioz |
| Largo | Händel |
| Violin Obligato, by Mr. L. Schmidt. | |
| Minuet | Boccherini |
| Ballet, "The Vine" | Rubinstein |
| a, The Wine Tasting. | |
| b, The Wines of Italy. | |
| c, The Wines of Hungary. | |
| d, The Wines of Spain. | |
| Symphonic Poem, "Danse Macabre" | Saint-Saëns |
| Hungarian Rhapsody, No. 2 | Liszt |

Fursch-Madi Concert.

THE first of the three concerts announced by Mme.

Fursch-Madi, the directress of the American School of Opera, took place at Steinway Hall on last Thursday night and was well attended by a fashionable audience. As for the artistic result of this concert a deserved success was only scored by the concert-giver herself, who, being in good voice, sang the beautiful cantilene "Nuit Silencieuse" from Gounod's "Cinq Mars" very well and with dramatic effect, after which she was encored and added the "Hallelujah" aria from Massenet's latest opera "Le Cid." Mme. Fursch-Madi further gave a fine rendering of the "Inflammatus" from Rossini's "Stabat Mater," assisted by a chorus of pupils of the National Conservatory of Music, who did not show to great advantage. With M. Bouhy she sang also a duet from Donizetti's "Favorita" and the new baritone contributed to the program an insignificant song of his own "Le Printemps" and Widor's pretty "Chanson Napolitaine," after which he also was encored, although his singing was marred by the continuous use of the vibrato, which is so unpleasant to any but French ears. Miss Adele Margulies rendered on the piano in a very slovenly manner Liszt's tarantelle from "Venezia e Napoli" and as an encore played in a disgraceful manner Mendelssohn's "Spinning" song. The young lady has in the last year or two been constantly retrograding and the promises held out by her original pianistic, not musical, talent have not at all been fulfilled. She played, in conjunction with F. Berger, Mendelssohn's D major sonata for pianoforte and violoncello, op. 58, in which the veteran cellist, despite the poor efforts of his partner, was still out-classed. Such poor, scratchy and false playing has not been heard here for many a day and he did not improve in his subsequent solo, the tedious "Deutsche Tanzweisen" by Vincenz Lachner. In concluding we cannot forbear mentioning the vile accompaniments of Mr. F. Rasori. Messrs. Steinway & Sons should kindly remove the pedal from the pianoforte furnished this gentleman for the purpose of accompaniment. Altogether the concert was not at all up to the standard to be expected from the directress of the American School of Opera.

Concerts Artistiques.

THE three great artists, Fr. Lilli Lehmann, Herr Franz Rummel and M. Ovide Musin, gave two matinees before large and select audiences at Steinway Hall on last Wednesday and Saturday afternoons. These were the last opportunities the New York public had of hearing the greatest singer, the greatest pianist, and the greatest violinist at the present time in this country and the combination of the three will not fail to draw in the forthcoming concert tour the admiration of the press and the public in like manner as it did here. On the occasions in question the enthusiasm manifested by the public was so great and genuine that none of the artists could escape without a triple recall and the responding to the encore demand. We have spoken of each of them in detail so frequently before that it seems unnecessary to go into further particulars; suffice it to say that Fr. Lehmann was in capital voice, that Herr Rummel played with the warmth, ideal con-

ception and perfect mastery of the instrument so often praised in him before, and that M. Musin again charmed his listeners by the sweetness of his tones on the violin and by the chic, elegance and technical polishedness of his renderings. The programs, too, were skilfully arranged and were interesting throughout, a fact of which our readers may convince themselves by a glance at the *menus* which we herewith reproduce:

WEDNESDAY AFTERNOON'S PROGRAM.

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| Andante and Gavotte, for violin and piano | F. Ries |
| Messrs. Musin and Moor. | |
| Sonata, op. 27, No. 2, C sharp minor | L. van Beethoven |
| Mr. Franz Rummel. | |
| Arie, "Ach wie liebte ich," Die Entführung aus dem Serail | W. A. Mozart |
| Frl. Lilli Lehmann. | |
| Violin Solo, (a) Aria (on the G string) | Bach-Wilhelmj |
| (b) Mazurka | A. Bazzini |
| M. Ovide Musin. | |
| Piano Solo, (a) Nocturne, op. 15 | F. Chopin |
| (b) La Fileuse | Joachim-Raff |
| (c) Feuerzauber | Wagner-Brassis |
| Mr. Franz Rummel. | |
| Songs, (a) Träume (Dreams) | Richard Wagner |
| (b) "Mignon" | F. Liszt |
| Frl. Lilli Lehmann. | |
| Caprice de Concert, for violin | O. Musin |
| M. Ovide Musin. | |
| "Tannhäuser March," for piano | Wagner-Liszt |
| Mr. Franz Rummel. | |
| Vocal Waltz, "Diva" | A. Visetti |

SATURDAY AFTERNOON'S PROGRAM.

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| Sonata in F, op. 8, for violin and piano | Edvard Grieg |
| Messrs. Musin and Moor. | |
| Sonata (appassionata), op. 57, in F minor | L. van Beethoven |
| Franz Rummel. | |
| Songs—a, "Gretchen am Spinnrad," | Franz Schubert |
| b, Serenade, No. 2 ("Hark, hark the lark!") | Lilli Lehmann. |
| Souvenir de Haydn, variations pour violon | Léonard Ovide Musin. |
| Piano solo—a, Nocturne, op. 17 | Louis Brassis |
| b, Scherzo from serenade, op. 35 | Jadassohn |
| c, Valse in A flat | Fred. Chopin |
| Franz Rummel. | |
| Songs—a, "Wie bist Du meine Königin" | Johannes Brahms |
| b, "Frühlingsgruss" (Spring's Greeting) | Lasseni |
| Lilli Lehmann. | |
| Scene de Ballet, for violin | C. De Beriot |
| Ovide Musin. | |
| Piano solo—a, Barcarolle, No. 4 | Anton Rubinstein |
| b, Valse, "Le Bal," | Franz Rummel. |
| Two Swedish folk songs—a, "Frägen soll feierlich" (One day most solemnly). | Lilli Lehmann. |
| b, "Tanzlied aus Dalekarlien" (Dalekarian Dance Song). | |

Benefit Concert.

A BENEFIT concert for one of the most worthy and necessary new institutions in New York, viz., the "Relief Fund of the New York German Press Club," was given at Steinway Hall on last Sunday night. Unfortunately the horrible state of the weather kept many away that would otherwise surely have attended, but as most of the tickets had been sold beforehand, we are glad to be able to state that about a thousand dollars have been realized.

Mr. Rafael Joseffy had arranged the concert, and he was largely instrumental in the performance of the varied and interesting program. With the Standard Quartet Club he rendered the Schumann quintet; with Miss Adele Margulies he played the Reinecke variations for two pianos on themes from Schumann's "Manfred," which time-honored piece the musical ignoramus of the *Staats Zeitung* heralded as a novelty; then he played a little pianoforte recital consisting of the following seven numbers: Rhapsody, op. 79, in B minor, by Brahms; Schumann's "Aria" in A from op. 11 and "Canon," in B minor; Chopin's nocturne in B major, op. 62, No. 1; Liszt's "Gnomreigen" étude; Consolation in D flat, and his twelfth Hungarian rhapsody. Lastly, with Miss Fannie Hirsch, soprano, Miss Anna Eschenbach, alto, C. F. Tretbar, tenor, and C. E. Duft, baritone, and F. von Inten, pianist, he interpreted Johannes Brahms's "Songs of Love" waltzes for vocal quartet and pianoforte for four hands.

Besides these performances the program brought two songs by Schubert and Gounod, sung by Mr. William Candidus, the tenor, and three Rubinstein songs, rendered by Miss Emma Juch, the soprano of the American Opera Company. These were accompanied by Ferdinand O. Dulcken.

Rubinstein's D Minor Concerto.

PHILADELPHIA, March 17, 1886.

Editors Musical Courier:

NOTHING has more surprised me than the Boston Transcript's opinion of Rubinstein's D minor concerto, and your comment in edition of this date is particularly gratifying. This was Rubinstein's first piece in Philadelphia in 1873 and the orchestra was led by Carl Wolfsohn. Many noted musicians here played. It was and is a great work. On the next night Rubinstein played Beethoven's concerto in G major, and as the famous player was about to go on the stage he said, "Mr. Wolfsohn, last night it was my music, and if your orchestra went wrong it was no matter. To-night it is Beethoven, and I hope they will do their best." Yours truly,

J. BUNTING.

—The concert to be given by Mme. Helen Hopekirk and Mr. Shradieck, of Cincinnati, will occur at Steinway Hall on next Monday evening.

—Mme. Madeline Schiller announces two pianoforte recitals with request programs, to take place at Steinway Hall on Saturday afternoons, the 27th inst. and the 10th of April.

AMERICAN OPERA.

"The Flying Dutchman."

PREM

THE American Opera Company on last Wednesday night scored another success with the first production of Wagner's romantic opera, "The Flying Dutchman," which bids fair to eclipse in point of public favor and financial results any of the previous efforts the management has put forth at the Academy of Music. At least that spacious building was crowded to the utmost, both at the *première* on Wednesday and on the day before yesterday's first repetition of the work, and in regard to appreciativeness, nay, real enthusiasm, both audiences left nothing to be desired.

It was during a sea-voyage from Riga to London, en route for Paris, that Wagner first conceived the idea of treating the legend of "The Flying Dutchman" as an opera. In the brief but interesting autobiographical sketch included in the first volume of his collected writings, Wagner tells us that this voyage, which lasted three weeks and a half, and was rich in disasters, will never be effaced from his memory. Three times they met with terrific storms, and once were obliged to take shelter in a Norwegian port. A reading of Heine's version of the legend during this voyage, hearing the story told by the sailors in their own rude fashion, the events of the voyage itself, together with the various emotions excited by the inward storms which agitated him—all combined to determine him in his idea of treating the material dramatically. It was not, however, until toward the close of his sojourn in Paris (1841)—the miseries of which he has detailed in so touching a manner in a paper contributed to the *Gazette Musicale*, and entitled "The End of a German Musician in Paris"—that he set to work to carry out in its entirety the plan which he had conceived.

To this he was driven by hearing that the sketch of the libretto, which he had drawn up with Heine's sanction and had submitted to M. Léon Pillet, director of the Grand Opera of Paris, had met with such high approval that it had already been put into the hands of a French librettist, and that the composition of the music was entrusted to one M. Dietsch, chorus master of the Académie Royale. Under the title of "Le Vaisseau Fantôme," M. Dietsch's music survived several representations, without Wagner's name appearing in connection with it. As a sop for the indignity offered him, the necessities of life compelled Wagner to accept a sum of five hundred francs in recognition of his share in the work. That he might not be further swindled, he determined to complete his work for the German stage. Retiring to Meudon, near Paris, in the spring of 1841, after a nine months' cessation from all original musical production, and almost fearing that his musical genius had deserted him, he set to work in earnest, and with the exception of the overture completed the entire work within the space of seven weeks.

Wagner has carried out his plan of dramatizing the legend of "The Flying Dutchman" without making any substantial alteration in Heine's version of it. His libretto, which in the original may be read as a poem for its own sake, is founded on the familiar old story of a Dutch captain, who, in vain trying to round the Cape of Good Hope during a terrific storm, on his sailors imploring him to put back, vowed he would not give up the attempt even should he have to remain at sea until the Day of Judgment. Satan heard him and took him at his word, and as a punishment for his blasphemy, condemned him to roam the seas for an indefinite period, bringing destruction to every ship he should fall in with. The Angel of Mercy, however, interposed, and so far gained a mitigation of his sentence that he was permitted to go ashore once every seven years and seek a wife. Should the wife he choose prove untrue to him, she would also become a prey of hell; but should he find one who would prove faithful to him until death, her constancy would blot out his sin, and after a natural death open to him the gates of everlasting salvation.

The music of "The Flying Dutchman," while still showing in parts the unquestionable influence of the Italian school, is throughout very beautiful, original and always interesting. The marine coloring prevailing in the orchestration and the fresh, healthy northern breeze that permeates the work make it one of the most characteristic creations of the entire musical literature. Several numbers of the opera, such as the "Helmsman's Song" in the first act, *Senta's* ballad and the "Spinning Chorus" in the second act, have long become familiar to concert-goers, and the opera itself is in Germany now almost as popular as "Tannhäuser," "Lohengrin" and "Die Meistersinger." There is no doubt that in New York also "The Flying Dutchman" will soon find his way to the hearts of the people, just as "Lohengrin," which is now one of the most favorite operas of every American repertoire, did before him.

As for the performance, we could find very little to commend in it from a musical or artistic point of view. Scenery and *mise-en-scène* were satisfactory, and so was the work of the female chorus and the orchestra. The male chorus was at times woefully out of pitch. Mme. Hastreiter's voice is not adapted to the part of *Senta*. The transposition from E to E flat of the second half of the second act was made in conformity with the demands, as she would otherwise have been unable to sing the part. It is written for a high soprano and not for a deep mezzo-soprano voice like Mme. Hastreiter's. One way to ruin a good voice is that adopted by Mme. Hastreiter, who seems to seek roles written for sopranos whose compass is much higher than hers. The contrast in tone-color which Wagner desires to express in the two roles of *Van der Dicken* and *Senta* was lost entirely, because in this performance both voices were of a deep calibre. Historically Mme. Hastreiter gave an excellent portrayal of *Senta*. Mr.

Ludwig disappointed us. The person who stated that Santley's mantle had dropped upon Ludwig's shoulders may have made a true statement provided Santley is well enough acquainted with Ludwig to drop his mantle upon the latter's shoulders, but metaphorically the expression was an absurd one in the minds of such of the audience as had heard Santley in his best or second-best days. Mr. Ludwig's voice has neither the power nor the quality which Santley's possessed. It is a light baritone voice with limited range and controlled by a method which enables Mr. Ludwig to sing a *cantabile* with ease, but for dramatic singing we failed to find it satisfactory on the occasion referred to.

Mr. Whitney Mockridge is endowed with a beautiful Casino tenor voice. For grand opera we need grand tenors, and for Wagner's operas—even including "The Flying Dutchman"—we need the grandest kind of tenors. We remember Bacchus as *Eric* and his romance in the third act rang through the house in silvery tones that could be heard far above the orchestral accompaniment, while Mr. Mockridge could not be heard at all, at least at some distance from the stage. While these experimental essays are commendable from one point of view, it must be admitted that they endanger the performance of a great opera.

For the first time also the orchestra presented the plot of the opera so far that it was at times entirely at sea, and all the rapping of Mr. Thomas's stick could not get the members into anything like the accustomed good ensemble.

All these defects were, however, less noticeable at Monday night's repetition, when both chorus and orchestra were in better shape, and when through Miss Emma Juch's impersonation of *Senta* the transposition above referred to was made unnecessary. Mr. Ludwig was in much better voice than during the *premiere*, and his beautiful singing as well as his poetic conception and dignified acting created a most favorable impression. Miss Juch sang her part with fresh and agreeable voice, and was very successful with the audience.

On Saturday afternoon "*Lakmé*" was repeated before a full house. To-night Victor Massé's one-act opera, "*Jeanette's Marriage*," and Delibes's ballet "*Sylvia*" will be brought out for the first time and both will be conducted by Mr. Gustav Hinrichs. On Friday night "*Lakmé*" will again be given and at the Saturday matinee "*The Flying Dutchman*" will have its third hearing.

Musical Cablegrams.

THE Sunday papers of March 21 contained the following cablegrams:

Lucca Well Again.

VIENNA, March 19.—Mme. Lucca has completely recovered from the illness from which she has been suffering for the past few weeks, and will appear at the opera house to-night in "*Carmen*." All the seats have been sold, and she will receive an ovation on her appearance.

Nilsson Coming to America.

LONDON, March 20.—Mme. Christine Nilsson has signed a contract with Maurice Strakosch for a farewell tour in America. The tour will begin with a performance on October 11. Mme. Nilsson will sail from Paris early in September.

A Curious Criticism.

WE cannot refrain from reprinting in toto the following criticism that appeared in the New Orleans *Times-Democrat* of the 19th inst. Anything more amusing and ludicrous it might be difficult to get up for fun, and it is too good therefore to withhold from our readers.

MUSIQUE DE CHAMBRE.

THE FASHION AND THE DILETTANTI AT GRUNEWALD HALL. It would scarcely be possible to find as choice an audience as that which filled the refreshment parlor of Grunewald Hall last evening to hear Mrs. Samuel's second recital of classic music. Polite society had assembled in force, and though fully two hundred people were present it would be an easy matter for the chronicler to name each of them, and he would assuredly do so if it was not too much after the manner of Homer describing the marshaled hosts of the well-greaved Greeks. Critical as could be such a refined assemblage, their applause after every number and part of a number was unstinted, and the "*Musique de Chambre*," as conducted by Mrs. Samuel, is fully indorsed. It will only be a question now for the future concerts whether the room will be large enough.

The opening number was—

No. 1.—Quintette of R. Schumann for piano, two violins, alto, cello. Allegro, in modo de una marchia, scherzo, allegro.

Brilliant and sonorous accords usher in the first part. The attention is at once riveted not only by the simple beauty of the rhythm, but also by the tonality, which is delightful. The pitch is C flat, the most seductive in an *allegro con brio*. The first movement is gay and facile. A remarkable feature of this composition is that, notwithstanding all its daring flights, erudit turns and ingenious expressions, everyone of its movements is permeated with melody.

The pianiste here has a hard task rendered almost impossible by the exigencies of the time and the mechanical difficulties which abound in this work. All these obstacles were overcome in a masterly way by Mme. Samuel, who was ably seconded by Messrs. Kaiser, Greuling, Dantonnet and Monna.

These musicians, who are now playing very well together, rendered with fine expression the terribly difficult andante, with its troplets in crotchetts for the piano and in quavers for the violins, all in counter measure. It is a sort of funeral march of much amplitude, grandeur and pathos.

Scarcely has the last bar of the *adagio* died out than the piano plunges into a diabolical *agitato*. This movement is sublime. It is of vertiginous measure, in unison, with detached notes for the piano. The parts follow each other after the manner of a fugue in the weirdest kind of tones. The musicians played this magnificently, for they appear in their element in passages of force.

Suddenly this impetuous and frantic movement changes into the sweetest melody. The effect is striking. One wonders how, after such puissant efforts of harmony, Schumann can be so simple. These are the secrets of genius. The orchestra does not seem to fully appreciate this shade, which the pianiste rendered to perfection.

The finale was played in admirable time. The metronome could not have

more efficiently counted, but here again the critical ear would have been pleased with some well-placed piano effects.

The second number was "Concerted Variations," of Mendelssohn. Piano, Mrs. M. Samuel; cello, Mr. Monna.

It was very well given by the two performers. The piano opens the melody, which is hectoric in color. The first three variations are for the piano, and there especially Mrs. Samuel displayed the exquisite neatness and delicacy of her touch. What was beautifully given were what may be called reminiscences of the first variation by the piano and cello. The shading is delicate, and Mr. Monna was very felicitous in his expression.

The great beauty of this composition is its never-failing naturalness. Not an effort in its composition. It sounds as if Mendelssohn had written it in a moment of leisure.

Mrs. Samuel now appears alone to treat the audience to two very delicate morsels: "La Truite" of Schubert and the "Air Varié" of Händel.

The first was rendered with that grace, refinement and delicacy of touch which shows patent in the artiste, technique, taste and soul.

The "Air Varié" of Händel requires more special mention.

It is very short—only four pages. But what a concentration of difficulties, not only of mechanism, but of style!

The pianiste, with marvelous control of her instrument, succeeded in giving with different expression and with a judicious change in the movement, without interfering with the melody, all the intricate variations which succeed each other so rapidly, stamping each with its special character. The first note struck with the left hand was sufficient, by its profound and ingenious sonority, to prove that pianiste and piano were good and in accord. None but a distinguished artiste on an excellent piano could have produced the effect. The great charm of this *morceau* is its wonderful admixture of sweetness, simplicity and majesty, and this was faultlessly presented by the pianiste.

This number was rapturously applauded, and in answer to an encore Mrs. Samuel gave Mason's "Romance Idylle" with exquisite grace.

The closing act of the performance was No. 4, second trio, Mendelssohn, piano, violin, cello. Allegro, andante, scherzo, finale, by Mrs. Samuel, Mr. Kaiser, and Mr. Monna, who went through the immense difficulties of the work with much credit.

The first movement is in A minor. There are no accords at the beginning. This extreme simplicity adds interest and beauty to the *allegro*. The repetition of the first movement is sublime. It begins *piano* and merges into a terrible *crescendo*, introducing with eclat the delightful *schertzo*.

The adagio appassionato is most perfect. The piano opens it. The admirable sound of the instrument joined to the convincing sentiment and expression of the pianiste at once compels attention. There is a general *hush*, and the nerves repel indignantly the slightest noise as disturbing the attention from a harmony that is divine and should not be interrupted by anything earthly.

The *scherto* is charming in point of vivacity, lightness, sweetness and coquetry. This part is very difficult of execution, principally on account of the movement, which should be more or less uniform, for if not so taken the traits in detached notes essential to the effect become impossible.

The finale is distinguished by the ingenious distribution of its parts. It is more sedate and grave than the *scherto*. Throughout the whole number Mr. Marks Kaiser distinguished himself, but particularly in the *scherto* and finale, where his violin showed most soulful powers of expression. He was clear and eloquent.

Altogether it was an evening of real artistic enjoyment, which will assuredly recall those present last evening and many more to the next recital, which will take place next Wednesday.

Home News.

—Mme. Fursch-Madi will give a matinee concert at Steinway Hall to-day, and her third and last concert will take place there on Thursday night, April 1.

—A New York critic urges that the "cowboy pianist," Babel, is entitled to some consideration, inasmuch as he does not advertise himself to be Liszt's favorite pupil.

—The following is the interesting program for tomorrow afternoon's Thomas Popular Matinee:

March, "Vom Vels zum Meer" Liszt
Overture, "Melusine" Mendelssohn
Scherzo, "Dramatic Symphony" Rubinstein
Interlude, Invocation of the Alpenfay, "Manfred" Schumann
Waltz Volkmann
String orchestra Borodin
A Sketch of the Steppes (new) Gernsheim
Tarantelle (new) Tschaikowsky
Theme and Variations, Finale

—While the torso of German Opera Company from New York, which is now at the Columbia Theatre, Chicago, is very strongly endorsed by the local press, their audiences have not been large, and it is charged in the press that the Metropolitan Opera House directors, of New York, are responsible. The *Times* prints a letter from Frederick Grant Gleason, the Chicago correspondent and an esteemed contributor of THE MUSICAL COURIER, which charges that the New York management gave the artists their sanction for the present tour, and then resorted to the device of flooding this city with statements calculated to injure and depreciate the company in the estimation of the public. The Metropolitan managers are reported as saying that if Chicago, Boston and Philadelphia people wish to hear the company in "Rienzi," "Queen of Sheba," &c., they must visit New York. The *Times* adds: "It seems incredible that the New York directors are asses so shallow as well as arrogant, as Mr. Gleason's assigned reason for their action makes necessary, but possibly he may be correct. In any event, he gives most unmistakable testimony to the artistic work of the performances, and that is all that Chicago people need concern themselves about."

Sefior Sarasate, who has been playing Mendelssohn's violin concerto before the Queen of England by special invitation at Windsor Castle, received from Her Majesty a handsome set of pearl and diamond studs, accompanied by a complimentary letter from Sir Henry Ponsonby. We doubt not that the Spanish virtuoso would have preferred a £100 English bank-note.

Frl. Lilli Lehmann, Herr Franz Rummel and M. Ovide Musin were received at noon yesterday by President Cleveland at the White House. The President and Miss Cleveland entertained the artists for quite a while and seemed delighted with their gesticulations, all three of whom speak excellent English. The President was to have been present at last night's "concert artistique" at Washington, D. C.

Chicago Correspondence.

CHICAGO, March 19.

D R. LOUIS MAAS has visited us and given two pianoforte recitals at Haverly's Theatre. Both were excellent and well attended. Mr. Sherwood will give two recitals at Central Music Hall the last week in this month. The third Apollo Club concert took place March 4, with a miscellaneous program. Musin and Fursch-Madi assisted. The closing concert of the Chicago Quintet Club occurred on the afternoon of the same day. The program comprised: Quintet (piano and strings), Raff; Quartet (strings), Tschaikowsky; Septet, Hummel, and Serenade ('cello), Volkman. The playing was remarkably good.

Friday, March 5, Mr. Wolfsohn gave his fourth "Trio Evening." The following was the program:

Trio, D major, op. 70, No. 1 Beethoven
Duo: *Così fan tutti* Mozart
Duo: *Crucifix* Faure
Duo: *Maria Tadilla* Donizetti
Misses Hedwig and Agnes Wahl.
Fantasiestück "Begegnung" Raff
(Piano and 'cello).
INTERMISSION.

Trio, D minor, op. 63 Schumann

These performances are among the most enjoyable musical events of the season, and that they are well appreciated may be seen from the size and character of the audiences. The vocalists are daughters of Mr. Chr. Wahl, one of our wealthy citizens. They studied with Mme. Marchesi in Vienna. They are certainly worthy to be called artist amateurs. A natural nervousness affected their opening phrases, but it quickly passed away. Their voices are sweet and musical, wholly free from vibrato. It was a pleasure to hear them. Mr. Wolfsohn played with his usual skill, and was ably seconded by Messrs. Lewis and Hess (violin and 'cello). Next Monday eve the German Opera Company opens its season here. The repertoire for the first week will embrace "Rienzi," "Lohengrin," "Faust" and "Fidelio." There is no doubt in my mind that the company will be very successful.

FREDERIC GRANT GLEASON.

Music in Boston.

BOSTON, March 21.

T HE twenty-third symphony concert took place last evening at Music Hall, when the following program was rendered:

Overture, "Richard III." R. Volkmann
Concerto, No. 2, B flat major, for pianoforte Brahms
Symphony, "Lenore" Raff

The soloist of the evening was Mr. Carl Baermann. The beautiful overture was finely played throughout, the different episodes into which it is divided being well contrasted. It is full of dramatic power and doubtless one of the most successful works of Volkmann.

The introduction of an old English march theme, where the battle of Tewkesbury is illustrated, makes an excellent effect and is very finely scored. The work was very well received by the audience. The next number, the Brahms so-called "pianoforte concerto," was most magnificently played by Mr. Carl Baermann. His technic is superb, every passage was brought out in clear relief, and if the piece did not create any enthusiasm it was certainly not his fault but that of the composition. To begin with, the work is not what its title would indicate. Under such a heading one would naturally expect something in which the piano part would be the centre of interest. It is not the case, though, for the orchestra has as much and more to say in it than the piano, which latter is frequently treated merely "obligato." A "fantasia for orchestra, with piano," would better indicate the thing.

Some people may say what they please, but according to my opinion the coming piano concerto is not going to be written in the way that Brahms is pointing to. There are many beautiful phrases, and I use the word advisedly, for they are only such, scattered promiscuously throughout the four movements, but there is no building up, no working up to a climax, no inner connection between the different motives. In other words, it leaves the same unsatisfactory impression behind as when one has been reading a clever, but rambling essay or article about ever so many different things, but of nothing in particular, while after hearing a Beethoven concerto one feels that a story has been told complete and satisfactory in itself and in a masterly way. Of the four movements the second, styled "allegro appassionata," and which might pass as a "scherto," seemed the best and the first (allegro non troppo) the weakest as a composition. I do not believe the work will become a favorite any more than his first concerto in D minor, which few care to play as yet.

The splendid Raff symphony went very well, although the tempi in the first and third movements were a little shaky. The brass is so very much subdued now that I sometimes feel the want of a downright fortissimo. This playing softly can be overdone, the effect for instance in the march of the symphony being almost feminine, instead of martial and manly. It reminds me of what I once heard Wagner call out to the trombones, who were not playing loud enough to suit him, when rehearsing "Rheingold," in Bayreuth, "Aber meine Herren, Sie blasen doch keine Nachtliechter aus."

LOUIS MAAS.

Music in Erie.

ERIE, Pa., March 17.

A N eminent musician, who has traveled this country over several times, recently said that no doubt Erie was the most musical city of its size in the United States. This is undeniably true, a great change having taken place during the past few years. When Josephine made her tour across the continent a few years since, the smallest audience which greeted him anywhere between San Francisco and New York was at Erie, Pa. Now that he has been engaged to give a recital here on April 26, every ticket has already been sold, as the number is limited to something less than two hundred.

Mr. Paul Walz, a Stuttgart graduate, has recently located here and has accepted the directorship of the Männerchor Society. This popular society has given some delightful concerts during the season, at which their new director has appeared as solo-pianist to good advantage, being especially successful in the compositions of Chopin. Mr. Walz is also a successful teacher of the voice and ranks as our first vocal instructor.

Messrs. F. W. Riesberg and George Lehmann have sent out circulars announcing the establishment of what they call the "Erie Conservatory of Music." The conservatory proper consists of one room which contains one piano, and as there are five names advertised of those belonging to the faculty they go to pupils' houses to give lessons, as is the custom with all our local teachers, while a limited number of pupils go to the conservatory room for their lessons.

The vocal teacher of the conservatory, Mr. George Brierley, has been for several years a tuner at the Burdett organ factory, but at present is devoting himself to teaching, and teaches the American method. Perhaps you can inform your readers what the American method of voice culture is.

Of our many local teachers Messrs. Eben Norris, Paul Walz, G. W. Hunt, John Eckert, Henry Wiesbauer and Henry Luckner, all report having large and flourishing classes.

Messrs. John Eckert and F. W. Biesberg have studied abroad for several years, both having been pupils at Leipzig, and later on with Liszt, and their pupils are now reaping the advantages of their superior instruction. WOTAN.

[* We cannot give the desired information on the subject of the "American method of vocal culture," as we did not even know that such a one was in existence. We should like to hear from Mr. Brierley on this matter.—EDS. MUSICAL COURIER.]

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1860 DÜSSELDORF First Prize for overstrung Cottages.
1861 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Granda.
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.
(Only Highest Distinction for the whole Kingdom of Prussia.)
1864 LONDON Member of the Jury, not competing.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Granda.
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.
1865 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jaell, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

SHANNON TOWER,
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS,
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

137 to 145 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.

THE MANUFACTURE OF
LYLONITE & CELLULOID KEYS
AS SPECIALTY.

SHANNON TOWER,
MANUFACTURER OF
PIANO FORTE & ORGAN KEYS,
GRAND, SQUARE & UPRIGHT
PIANO FORTE ACTION.

137 to 145 BROADWAY,
NEAR GRAND JUNCTION
RAILROAD.

ESTABLISHED IN 1850

CAMBRIDGEPORT, MASS.

PIANO & ORGAN IVORY



THE MUSIC TRADE.

ANOTHER "SQUARE GRAND" LITIGATION.

THE information contained in this article should investigate every piano manufacturer and dealer to be exceedingly careful in the manner of representing his pianos to a purchaser, and always to make it as clear and concise as possible to people who are ignorant of the technical terms applying to pianos what those terms signify.

A case was tried last Thursday, before Judge Potter and a jury, at Caldwell, Warren Co., N. Y., which was instituted by W. F. Bissell, the piano and organ dealer at Glens Falls, N. Y., against a Mrs. Brannan for the recovery of \$450, the purchase-money of a James & Holmstrom square grand piano, which Bissell had sold to the lady sometime during 1885. She claimed as a defense that the piano, in order to be what it was represented, namely, a square grand, should have three strings per note to every note down to those which require a covered string, just as in a grand piano of modern construction. The bulk of the testimony introduced by the defense was to that effect.

George E. Rogers, piano and furniture dealer, at Fort Edwards, N. Y., testified to the effect that a square piano, in order to be a square grand, must have three strings per note throughout, except the covered strings. How Mr. Rogers could prove such a statement we fail to comprehend. Robert Sims, a cornet player at Glens Falls, swore that a square grand piano should be six feet long and four feet wide and must have three strings throughout. Mr. A. C. James, of James & Holmstrom, was the witness for W. F. Bissell. The jury remained out until three A. M. Friday and came into court with a disagreement and were discharged.

Here is a case where a piano dealer is subjected to a loss of time and money because the status of a piano is not well-defined in catalogues, &c. It was not to be expected that this jury, composed of farmers, should understand anything about two strings, three strings, treble, bass, &c. The jury must have been terribly mixed and a disagreement could easily have been foreshadowed.

In June and July, 1884, testimony was taken before a referee in this city in the case of John Smith, of Detroit, v. J. F. Schwankovsky, of the same city, and the same question was involved. Among the gentlemen in the trade who testified that a square grand piano is a square piano which had three strings to each treble note, were Messrs. John J. Decker, Samuel Hazelton, N. J. Haines, Sr., R. M. Bent, Fred. W. Lohr and William Steinway. The trade-editor of this journal testified to the same effect and we published the testimony in full in THE MUSICAL COURIER, occupying twelve closely-printed columns. This important testimony has since been generally accepted, and it stands to-day as the authentic interpretation of the words "square grand" when placed upon a piano or referred to in a piano catalogue.

Let the language that was used in that testimony be reduced to proper limits and incorporated in each catalogue, and it will end forever all differences of opinion as to the meaning of the words "square grand," as applied to a piano.

WHOSE PIANO ACTIONS?

LAST week we received a postal-card from a Pennsylvania city which contained this inquiry: "Do Behr Brothers & Co. and Augustus Baus & Co. both use the Strauch action in their pianos? If not, what do they use?"

Upon inquiry we received the two following replies to the above questions:

NEW YORK, March 19, 1886.
Editors Musical Courier:

Replies to your favor of even date we desire to state that we are not using Strauch Brothers' action, but that we have been using the Wessell, Nickel & Gross action almost from the day we started to manufacture pianos, and we believe them to be the best AMERICAN actions manufactured. We have lately also used some Bothner actions, and have furthermore imported the Herrburger & Schwander celebrated French action, which in our opinion is the *finest and best made action the world can produce*. Yours very truly,

AUGUSTUS BAUS & CO.

Mr. Paul Gmehl, a member of the firm and the head of the manufacturing department of Messrs. Behr Bro-

thers & Co., and himself an inventor of many valuable piano patents, writes the following:

NEW YORK, March 20, 1886.

Editors Musical Courier:

In answer to your inquiry we will state that we have used only one kind of action ever since the foundation of our business, and that is the action manufactured by Wessell, Nickel & Gross, the renowned action manufacturers. We will take advantage of this opportunity to state to you that, for elegance of workmanship, precision of construction, completeness of details, scientific adaptability to the touch and remarkable durability, there is no action which, in our opinion, can equal it. To show you how precise and well calculated all the details of the Wessel, Nickel & Gross actions are and the superior construction and mathematical interchangeability of all parts of the actions made by this house, we may say to you that any one part of any one action, no matter how many years ago made and used, can be replaced from the factory at a moment's notice and then fit exactly.

Yours, &c.,

BEHR BROTHERS & CO.

IS THIS NOT RETAIL?

IN the issue of March 3 the following remarks appeared in this paper:

In Chicago itself I notice that one organ manufacturer (Earhuff) has just been forced to advertise that he prefers to sell directly to the public. Earhuff cannot compete with Kimball or Story & Clark in their wholesale trade. These firms do business on the "Chicago system," and naturally drive smaller manufacturers into new methods if they mean to keep going.

On the strength of this we received the following letter:

OFFICE OF JOHN G. EARHUFF,
MANUFACTURER OF PARLOR AND CHAPEL ORGANS,
PIANO AND ORGAN STOOLS AND
PUBLISHER OF INSTRUCTION BOOKS,
161 SUPERIOR STREET,
CHICAGO, March 10, 1885.

Editors Musical Courier:

DEAR SIRS—I see in your last issue where you mention my name as a manufacturer who has been forced to advertise his organs at retail because he could not stand the competition of other factories in this city. Whoever your informant is he had better post himself and know what he is talking about; *he is evidently working in some one's interest*. I do not deny but that competition is strong here, but I do not believe that there ever has been a time since I am in business but what I got my share of the business going, and am happy to say that for the past two months I have had all the orders that I could fill, and not from retail customers either, but from the trade, and if your informant will step into my factory I will show him as busy a little shop as he has ever seen, and he will probably sing some other tune.

I am, gentlemen, yours truly, JOHN G. EARHUFF.

We hereby reproduce a letter in our possession which proves conclusively that THE MUSICAL COURIER is, as usual, correct. If the letter is not an evidence that Mr. Earhuff is after the retail trade, just as his circular states, then we must admit that we know nothing about the English language. This is Mr. Earhuff's letter, word for word, as he wrote it:

OFFICE OF JOHN G. EARHUFF,
MANUFACTURER OF PARLOR AND CHAPEL ORGANS,
PIANO AND ORGAN STOOLS AND
PUBLISHER OF INSTRUCTION BOOKS,
161 SUPERIOR STREET,
CHICAGO, February 1, 1886.

Rev. H. J. Harding:

DEAR SIR—I enclose you Catalogue, and will allow you a discount off of List Prices of 50 and 20 per cent. I have nearly 500 Chapels in use in different churches throughout the land, and they are giving universal satisfaction.

hoping prices will be satisfactory and that I may hear from you again, I am, yours Respectfully,

JOHN G. EARHUFF.

Here is an open bid to the Rev. H. J. Harding to buy an Earhuff organ at trade prices. Dealers will in the future know how to negotiate with Mr. Earhuff. If he offers his organs at 50 and 20 off to a retail customer, what margin does he leave the dealer who handles the Earhuff organs? Is he not competing with his own dealers, and can he not afford to beat them in every instance?

Fifty and 20 off means three-fifths taken off at one lop. Every common-sense buyer knows that he can increase such an offer of discount, and it does seem decidedly probable that, in order to effect a sale, Mr. Earhuff would have taken off a little more. We therefore state again that no dealer can make any living profit out of an organ which is offered at 50 and 20 off at retail by the manufacturer.

THE GUILD-CHURCH AFFAIRS.

IN reference to the affairs of the firm of Guild, Church & Co., Boston, we hereby print an explanatory letter from Mr. Guild himself. The firm of Wildes & Brother is rated high, and the temporary suspension of the same has affected the affairs of Guild, Church & Co. The status of the Guild-Piano Company is also explained in Mr. Guild's letter:

BOSTON, March 20, 1886.

Editors Musical Courier:

We are unable at this time to give you an exact statement just as present, but if it should seem advisable to do so later, we shall be in condition to do so. The facts as they stand today are as follows: E. B. Wildes & Brother have suspended, I sincerely regret to say. This, of course, has involved Guild, Church & Co., who will be obliged to ask an extension.

I understand that Wildes & Brother have an abundance with which to meet all their liabilities. Guild, Church & Co. feel that they can pay every dollar. Outside of about \$20,000 owing to merchandise creditors the balance is a contingent liability with the banks in the shape of customers' paper endorsed by E. B. Wildes & Brother and discounted by the banks. Back of all this are pianos, leases, stock, &c.

The banks seem perfectly willing to give all the time needed to settle up. They have (as they say) plenty of money they wanted to let and only wish to know it is all right. We apprehend no trouble in making an immediate arrangement with them.

The Guild Piano Company are perfectly solvent and March 6, by the treasury statement, shows clean assets of \$96,403.87, with outstanding notes amounting to \$5,822, and a small contingent-liability more than covered by good available assets. The stock company has been organized in a proper manner and is open to the most critical inspection. We do not think there will be any delay in our business. The Guild Piano Company are filling orders as usual and will give you a further statement later.

Respectfully, GEORGE M. GUILD.

SOME TABLES.

HERE are some official statistics secured by us from the Treasury Department, Washington:

| VALUE OF IMPORTS OF MUSICAL INSTRUMENTS. | | |
|--|--|-----------|
| Month ending Oct. 31, 1885..... | | \$138,259 |
| " November 30, 1885..... | | 130,805 |
| " December 31, 1885..... | | 111,007 |
| Total for three months | | \$379,855 |
| Total for same three months, 1884..... | | \$384,253 |

EXPORTS OF MUSICAL INSTRUMENTS.

| | ORGANS. | | PIANOS. | | ALL OTHER AND PARTS THEREOF. | TOTALS. |
|---------------------------------|---------|----------|---------|----------|------------------------------------|----------|
| | No. | Value. | No. | Value. | | |
| Month ended Oct. 31, '85 | 676 | \$41,322 | 67 | \$21,363 | \$9,802 | \$72,487 |
| Month ended Nov. 30, '85 | 770 | 43,306 | 77 | 25,515 | 13,240 | 82,061 |
| Month ended Dec. 31, '85 | 1250 | 70,551 | 68 | 23,534 | 16,516 | 110,601 |
| Three months ended Dec. 31, '85 | 2705 | 155,179 | 212 | 70,412 | 39,558 | 265,149 |
| Three months ended Dec. 31, '84 | 907 | 187,251 | 249 | 65,138 | 29,559 | 282,148 |

There is no record kept in the department of statistics of the number of pianos imported into this country, or the value of the same. Pianos are included in the list of musical instruments.

We herewith print a revised list of the names of the dealers in this country now known to us as representatives of foreign pianos, together with the names of the instruments they sell.

| | | |
|-------------------------|--------------------------------------|--------------------------|
| Louis Grunewald..... | New Orleans..... | Pleyel Pianos. |
| Harwood & Beardsey..... | Boston..... | Blüthner Pianos. |
| M. Stelnert & Sons..... | Boston..... | Bechstein Pianos. |
| W. G. Dutton & Co..... | Philadelphia..... | Blüthner Pianos. |
| G. W. Herbert..... | New York..... | Blüthner Pianos. |
| A. Dumahaut..... | New York..... | Weidenslauer Pianos. |
| Mathias Gray..... | San Francisco..... | Rönnisch Pianos. |
| Sherman, Clay & Co..... | San Francisco..... | Mansfeld & Notni Pianos. |
| Cross & Co..... | Chicago..... | Blüthner Pianos. |
| H. L. Schreiner..... | Savannah..... | Heyl Pianos. |
| Junius Hart..... | New Orleans..... | Weidenslauer Pianos. |
| A. Waldteufel..... | San Francisco and San José, Cal..... | Bechstein Pianos. |
| Kohler & Chase..... | San Francisco..... | Apollo Pianos. |
| B. Prentice..... | Portland, Ore..... | Mansfeld & Notni Pianos. |
| B. Curtaz..... | San Francisco..... | Schwechten Pianos. |

The celebrated pianos of Rud. Ibach Sohn, Barmen, Germany, are also imported to this continent.

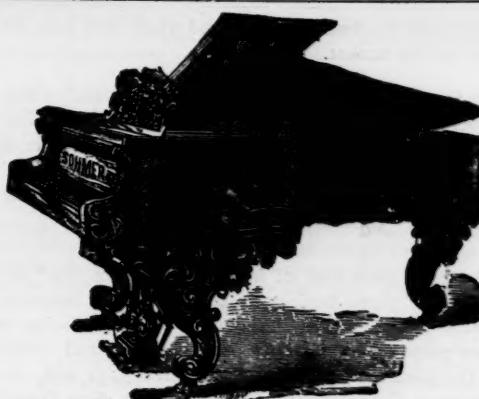
The following information from Galveston, Tex., on the same subject may interest some of our readers:

"One Sachtleben comes here frequently from England and always brings two or three (pianos) with him. A man named Schwarz also imported some."

Thus comes the European piano very steadily it appears, but also very surely.

SOHMER

The Superiority of the "SOHMER"
Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

JOHN FRIEDRICH & BRO.
IMPORTERS & MANUFACTURERS OF.
VIOLINS, CELLOS & BOWS.
No 80 SECOND ST.
Betw. 1st & 2nd Ave's. NEW YORK.
Artistic imitations of the best Italian models our specialty. A variety of old and new instruments, artist's bows, strings & etc constantly on hand. Repairing done in a superior manner.

ILLUSTRATED CATALOGUE ON APPLICATION.

IVERS & POND Beauty of Tone,
PIANOS Elegance of Finish,
—UNEXCELLED IN—
Thoroughness of Construction.

WAREROOMS: 181 & 182 TREMONT ST., BOSTON.

Factories: Albany and Main Sts., Cambridgeport.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

J. PFRIEMER,
PIANO-FORTE
HAMMER & COVERER,

Grand, Upright and Square.

FACTORY AND OFFICE:
229 East 22d Street, New York.

THE CELEBRATED
WEAVER

Parlor and Chapel Organs.

Agents wanted in every State and Territory. First-class Instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the
WEAVER ORGAN AND PIANO CO.
FACTORY: YORK PA.

KRAKAUER
BROTHERS,

MANUFACTURERS OF FINE GRADE

Upright Pianos

WAREROOMS:
40 Union Square, New York.
FACTORY: 729 AND 731 FIRST AVE.

THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

DECKER & SON,
Grand, Square and Upright Piano-Fortes,
WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.
Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.
"LEAD THEM ALL."

THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their tone to outlast any other make of Pianos.

FISCHER
ESTD 1840.
PIANOS
RENNED FOR
TONE & DURABILITY

J. & C. FISCHER PIANOS.
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:
415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



65,000
NOW IN USE.

Cadby's Canadian Captivity.

WE here reproduce the latest news received about J. H. W. Cadby's movements in Canada:

HALIFAX, March 28.—The amusing adventures of John H. W. Cadby, of Hudson, N. Y., since his arrest here on Friday last for forgery, are attracting much attention. Cadby was a musical instrument dealer of Hudson, and in course of large discounts through the Farmers' National Bank there made forgeries of \$5,000 or more and decamped. District-Attorney A. B. Gardiner, of Columbia County, was put on his track and traced him to Hamilton, Ont., where he was located in a hotel, and the house was constantly watched until the necessary papers could arrive from Hudson. They arrived, and Gardiner, with Hamilton's chief of police, went to make the arrest, but found that the bird had flown some days ago and no trace of him could be discovered. Gardiner, happening to be suspicious of a woman on another charge just then, abandoned Cadby and followed her to Quebec, where he discovered that he was mistaken in his pursuit of her, but while getting off the train he spotted Cadby again getting aboard. He immediately suspected that he was en route for Halifax and thence by steamer for Europe, so he kept on the same train with him, telegraphing to the Halifax police to meet and arrest Cadby. Gardiner knew Cadby, but was unknown by him, and he followed without suspicion.

Cadby was accompanied by his son-in-law, Marvin E. Stowe, of Troy, N. Y., who seemed to be steering the fugitive with plenty of money. A Halifax detective met the train at Windsor Junction, thirteen miles out of the city, but after the train had started Cadby was found to have got off there. The detective accordingly got off at the next station, and, walking back on the road, found Cadby in a barroom, arrested him, and brought him to the city, where he was held on a special warrant sworn out before the County Court judge for forging the name of M. Abriel for \$500. He was committed to jail until Monday at ten A. M. for examination. Stowe came on to the city by train, drove to a newspaper office, and inquired the name of the leading criminal lawyer, whom he engaged and paid a \$100 retainer.

Chief of Police Stewart, of Hamilton, having been telegraphed to come right along with the original warrant arrived here on Sunday afternoon. He and Gardiner employed counsel, visited the judge who had given the warrant here, and got him to endorse the original warrant. Their intention was to remove Cadby at once to Hamilton for extradition, and this they proceeded to effect by getting him surrendered from the jailer and taking the earliest train out of the city on Monday morning. They waited at the junction and took the regular train later to Moncton, 188 miles north.

Meantime Stowe and his counsel appeared at the time set forth for the examination and were very mad at the spirit away of Cadby. They got the judge to issue an order for Cadby's return, as he should not have been released before ten o'clock. The order was telegraphed to Stewart at several points before reaching Moncton, but was ignored. Stewart and the prisoner having several hours in Montreal waiting for the Quebec train went to the principal hotel, but were astonished to find that the United States Consular Agent was the proprietor. They neglected to register their names, and after a hearty meal stole quietly away in a team to the station, nine miles along the railway, where they took their train at eleven o'clock at night. They went to New Castle, eighty miles, where they were hauled out of their berths by the police and lodged in jail for contempt of court in not obeying the Halifax judge's order. Gardiner was with them, and Stowe was also on the same train, it having left Halifax late in the afternoon.

Stewart is the giant Scotchman who engineered Riel's execution at Regina, and, to prevent Cadby's escape, shackled him to his own right arm. A habeas corpus writ having come from Moncton by special train at Stowe's order, Stewart and Cadby were returned there by it a few hours later. Gardiner was refused passage, but followed by regular train. Other counsel were engaged at Moncton, and counsel and a detective from Halifax also proceeded thence on Wednesday.

While argument was proceeding in court there that afternoon another writ was served on Stewart requiring him to produce Cadby in St. John, ninety miles in an opposite direction. He went this morning, still manacled to his prisoner, and followed by counsel from Moncton, Newcastle and Halifax. There he was arraigned this afternoon and remanded until to-morrow, when it is anticipated another writ will order them to the provincial capital, Fredericton, 100 miles up the river. The Canadian Minister of Justice has telegraphed the judges not to interfere with extradition arrangements. If counsel continue to be engaged in each place there will soon be a small army in the retinue.

Cadby is a jolly old gentleman, and enjoys his adventures immensely, living at the best hotels.

[SPECIAL TO THE SUNDAY WORLD.]

HALIFAX, N. S., March 20.—The *World* on Sunday last gave particulars of the arrest of W. H. Cadby, forger, of Hudson, N. Y. He carried on a large musical business there, in Catskill and Kingston, and failed some time ago for \$85,000. Subsequently, it was alleged, he had forged the names of several customers for \$50,000 for discounts at the Farmers' National Bank of Hudson. He fled to Hamilton on being discovered and remained there two months. While there an extradition warrant was issued and Cadby left for Halifax to go to England. He was followed there by District-Attorney Gardiner, of Hudson, who was the means of his arrest. He was arrested on a warrant of County Court Judge Johnstone, of Halifax, charged with forging the name of M. Ariel, of Hudson, for \$500. The hearing was fixed for Monday at ten o'clock. P. Motton was engaged as counsel for Cadby by a man calling himself Eames, who accompanied him, but who afterward turned out to be a son-in-law of Cadby named Stowe. Motton was prepared to prove the alleged forgery was a genuine signature and was not and did not pretend to be an endorsement of the person of whose signature it was alleged to be a forgery. Meanwhile Stewart, Chief of Police of Hamilton, arrived here with the original warrant issued at Hamilton, and on Sunday called on Judge Johnstone and induced him to endorse a document like the original warrant.

With this Stewart got Cadby from jail early Monday, and secretly left the city. At ten o'clock Motton was on hand to defend the prisoner, but was told he had left for Hamilton. He immediately got Johnstone to sign a telegram to Stewart, saying he signed the document to remove Cadby under a misapprehension, and thought it to be illegal as it was signed on Sunday, and ordered him to return Cadby immediately. Stewart took no notice of this, and was arrested for contempt of court. The train on which he left broke down north of Moncton, enabling the next train to catch up with Eames or Stowe on board with the warrant for contempt. The Moncton police arrested Stewart, and chartered a train to bring him to Moncton, Cadby and Stewart being handcuffed together. The authorities would not allow Gardiner on the special. Stewart was tried at Moncton for contempt, on the information of Stowe, and the case adjourned for a week, he being admitted to bail on his own recognizance for \$500, Stewart intending to go right on to Hamilton with the prisoner. Before he got out of court he was served with a writ of habeas corpus requiring him to take Cadby before Judge Palmer, of St. John, for examination.

This was done to keep him further from Hamilton. He appeared in St. John yesterday in answer to the writ. The prisoner was in charge of Moncton police. Stewart's lawyer swore that Johnstone, the Halifax judge, had told him that Motton had obtained the telegram from him for Stewart's arrest under false pretenses. Some argument took place as to whether Cadby was to be held by the Moncton police or Stewart. The judge committed him to their joint custody pending his decision on the habeas corpus to-day. The case is without parallel here, and is creating much interest among lawyers, about ten being in the case. Stewart has entered action against the Moncton police for false arrest and Stowe for perjury in swearing out the warrant under a false name.

The examination of Cadby began in St. John to-day. The prisoner in his affidavit said he was a British subject, and that Stewart took him from jail here under false pretenses. The case is not yet finished.

Still They Come.

WILMINGTON, DEL., March 16, 1886.

Editors Musical Courier:

ENCLOSED please find check in full payment for two years' subscription to your valuable paper. We esteem THE MUSICAL COURIER very highly and we always found it to be most reliable and valuable in every respect. It was in your paper that we first saw the Baus pianos advertised and from which we have reaped a rich harvest ever since we applied for and received the agency from Messrs. Augustus Baus & Co.

We first introduced the Baus pianos and advertised them in our territory. We exhibited them in our State fairs in 1884 and 1885 and invariably received the highest awards. The Baus pianos are so well and favorably known here, and give such perfect satisfaction, that we sell more Baus pianos here than all other agents

combined sell pianos of other makers, and had it not been for THE MUSICAL COURIER we would probably never have applied for the agency.

Please continue sending us your paper in the future as you have in the past and oblige Yours very truly

F. WAGNER & CO.

[Letters of the tenor of the above are constantly received by us. There is no medium before the piano and organ trade which penetrates in all directions where the best dealers and agents are located like THE MUSICAL COURIER. It is the only music and music-trade paper published in this country which is conducted by persons who understand the subjects that are ventilated in a journal of this kind. Strange as it may appear, but it is nevertheless true, not one editor in music-trade journalism in America outside of the editors of this paper knows even the technical names of the parts that are used in the construction of a piano, much less what a piano is. We cannot call to mind any other trade where such an absurd anomaly exists. How can men write intelligently upon a subject they are ignorant of? They cannot; they do not.—EDITOR MUSICAL COURIER.]

THE Boston houses that had difficulties with their workmen settled them quietly by granting an advance of from 10 to 20 per cent. We believe that there will be no trouble of any kind among the workmen in Boston piano factories this spring or fall.

Exports and Imports of Musical Instruments, &c.

EXPORTS.

| | | | |
|------------------------|-------|------------------------|---------|
| Copenhagen— | | Avonmouth— | |
| Piano Felt, 1 case.... | \$750 | Organs, 2..... | 250 |
| Hamburg— | | London— | |
| Piano mats., 10 boxes. | 1,650 | Musical Insts., 3 cs.. | 46 |
| Pianos, 2..... | 900 | Hayti— | |
| Organs, 9..... | 525 | Musical Insts., 1 cs.. | 20 |
| Liverpool— | | San Domingo— | |
| Organs, 2..... | 150 | Musical Insts., 1 cs.. | 25 |
| Total..... | | | \$4,316 |

IMPORTS.

| | |
|---------------------------------------|---------|
| Musical Instruments, &c., 75 cts..... | \$7,256 |
|---------------------------------------|---------|

—J. B. Shearer, of Oneonta, N. Y., is very ill.

—Christian Becht, dealer in musical instruments, No. 227 Fulton-st., Brooklyn, died last Sunday, aged 65.

—Cory Brothers, of Providence, have made no settlement yet. The \$6,000 due Kranich & Bach is in consigned goods; so are the Emerson pianos. We understand that 50 cents on the dollar is offered.

—A. G. Slade, Brooklyn, N. Y., is going out of business. He is at present selling out, and the warerooms on Fulton-st. will be occupied in the future by Whitney & Co. Mr. Slade intends to go to work for Chandler.

—Cross & Ambuhl, of Chicago, have dissolved. Mr. Cross will continue the business, and has taken Mr. R. H. Day with him. The firm-name will be Cross & Co. Mr. Day was formerly with the Haines & Whitney Company.

—COLOGNE, Unter Goldschmied 38. —

RUD. IBACH SOHN,

BARMEN, Neuerweg 40,

- MANUFACTURER OF -

Grand & Upright Pianos

TO THE IMPERIAL COURT OF GERMANY.

THESE beautiful instruments are designed and executed by true artists. They combine with a tasteful, elegant exterior and thorough solidity of construction a great and noble tone, that is at once powerful and delicate, sonorous and sympathetic. They must be heard and seen, to be fully appreciated. Testimonials from great authorities. Prizes at many Exhibitions.

SPECIALTIES:

CONCERT and PARLOR GRANDS.

Preferred and praised by the artists for
TONE AND TOUCH.

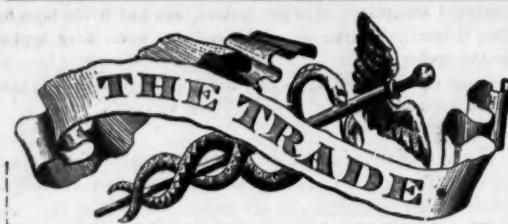
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—R. C. Bollinger, of Fort Smith, Ark., has sold out.

—S. H. Woolsey, dealer in musical instruments, Clay Centre, Kansas, is selling out.

—Simon Harris, piano dealer, Portland, Ore., will retire from the business. He is now selling out.

—Mr. J. L. Stone, the father of C. S. Stone, the well-known and successful piano-case manufacturer at Erving, Mass., is very ill.

—We understand that B. N. Smith is going out of piano case manufacturing, and intends to devote all of his time to the manufacture of legs and lyres.

—W. F. Tway has taken the whole floor, part of which he now occupies, and will, after the improvements he intends to make, have one of the most elegant piano and organ warerooms on Union-sq.

—We understand that N. G. Hamilton, of Springfield, Ohio, has been arrested on the charge of embezzling \$500 from the Hallet & Davis Company, of Boston. The report is not absolutely authenticated.

—Mr. Julian F. Witherell, tenor, sang last Tuesday evening at Mr. Spencer Apollonio's musicale, Boston. Mr. Witherell has a large repertoire of German, French, Italian and English songs. He is the Boston agent of Sohmer & Co., and has headquarters at rooms 1 and 2, 181 Tremont street.

—BRINSMEAD.—The death of Mr. Henry Brinsmead (brother of the founder of the house of John Brinsmead & Sons) in his 74th year, is reported from London. Like his more successful brother, he was also a pianoforte manufacturer, but did not achieve either fame or profit, and some years since the business was handed over to the firm of John Brinsmead.—*Ex.*

—The Rochester *Morning Herald* prints an elaborate article on "Mackie's Music Palace" in that city. The firm of H. S. Mackie & Co. represent both Emerson and Vose pianos and the Hazelton and Knabe pianos; also Mackie & Co.'s "celebrated bell treble piano." As H. S. Mackie & Co. are not piano manufacturers the bell treble pianos are stencil pianos, and we hope the firm does not sell those instruments under the pretext that they are manufactured by them.

—Messrs. Hopkinson, the London piano manufacturers, desirous to present a gold medal to be competed for annually by the pianoforte pupils of the Royal College of Music, London, to be called the "Hopkinson Gold Medal." The Council have accepted the offer, and the first award will be made at the annual examination in April.

—Mr. Henry B. Fischer, who does the traveling around and stirring up for his big piano firm in New York, passed through the city during the week, on his way home, after an absence of two months and a journey as far West as San Francisco. One of the interesting matters referred to by Mr. Fischer, during a brief chat at Mr. Hamilton's, was the effect of the big railroad cut in West-bound freight. Before this cut-throat policy was adopted by certain railroads, the freight on a 1,000-pound piano from New York to San Francisco was \$60. It is now \$10, with proportionately low rates to St. Louis, Chicago, Kansas City, Omaha, &c. As a result, big shipments of pianos are being made to Western points. This sort of thing is a good deal funnier for the piano men than for the stockholders of the railroads concerned. Another feature of the trade at present is the blockading of pianos en route, at St. Louis and elsewhere, by reason of the railroad strike on the Gould lines. Mr. Fischer—in common with other representative piano men spoken to on the subject in times past—stated emphatically that Pittsburgh was regarded as one of the very best piano markets in the country—a market whereat the better grades of pianos were called for.—*Ex.*

Communications.

TEMPORARY OFFICE, CHICAGO COTTAGE ORGAN CO.,
CHICAGO, ILL., March 20, 1886.

Editors Musical Courier:

DOUBTLESS you have learned of the loss of our factory and contents by a disastrous fire, which occurred March 12, by which we lost nearly 2,000 organs.

While this causes a temporary interruption, simultaneously, we have the pleasure of announcing to our friends, patrons and the trade that we have purchased a new and commodious factory, completely equipped throughout with new and modern machinery, especially adapted to the most perfect and rapid construction of organs, with all requisite appliances, which gives us increased facilities and a capacity for the manufacture of 1,200 instruments per month.

We take possession of our new premises to-day, and having saved our kiln-dried and seasoned lumber from the fire, shall begin the construction of organs at once, and will very soon be prepared to resume business on a much more extensive scale than ever.

We ask your indulgence for a short time to bridge over the

interim, trusting that what now seems a serious inconvenience and misfortune may prove to our mutual advantage.

Continue to address us at the above location until advised of our removal to our new office, which is being fitted up. In meantime we suggest your working off your present stock, and we will very soon be able to furnish you with a new and fresh list of organs.

Thanking you for your patronage thus far and trusting our future dealings will be pleasant and profitable, we remain,

Very respectfully,

CHICAGO COTTAGE ORGAN COMPANY.

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THE Belle Cole Concert Company, which is giving concerts in this State, uses a "Baus" upright piano. The following unsolicited testimonial has been received from the leading artiste of the company:

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Messrs. Augustus Baus & Co., New York:

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MRS. BELLE COLE.

A Gold Medal.

MESSRS. JAMES & HOLMSTROM received the following telegram on Saturday last:

NEW ORLEANS, March 20, 1886.

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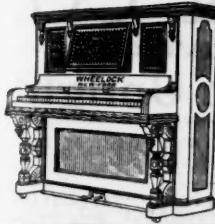
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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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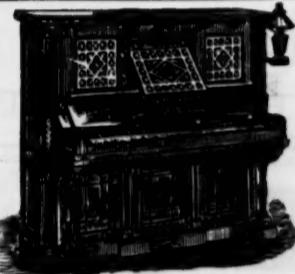
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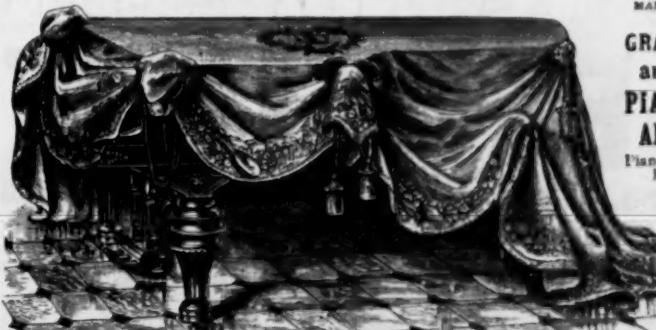
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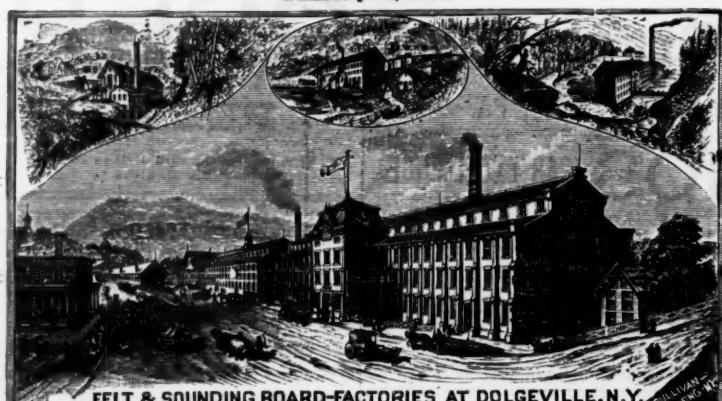
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